

[illegible]

April 7, 1950

Mr. Eugene L. Pirtle,
Assistant City Atty.
308 E. Main Street
Wichita 2, Kansas

Dear Mr. Pirtle:

I was asked to send you a copy of our billform. This is now enclosed.

You will note that the reproduction right of any painting, sculpture, or any other object sold by this gallery, are subject to the printed clause which has been recognized by every institution in this country including the Metropolitan Museum. The only exception applies to museum catalogues and publicity in newspapers, when the objects are on exhibition and are referred to in art reviews.

When color plates are made (with our permission) either for large folios to be framed or postcards for sale to the public, royalty arrangements are worked out to the satisfaction of the institution, publisher and the artist, through his agent.

If there is any further information desired, please let me know. I shall be very glad to be of any assistance.

Sincerely yours,

RMH/ch
Enc.

Copy to Ely Harris

DRAKE UNIVERSITY

Des Moines 11, Iowa

April 10, 1956

Mr. Joseph Lacy
Eero Saarinen & Associates
Bloomfield Hills, Michigan

Dear Joe:

In an examination of the mural with Mr. George Rackelmann who is to do the plastic spraying, we find certain signs of deterioration which I want to report to you.

There is a substantial amount of cracking of the paint around the area where the canvas is turned over the edge of the frame. The cracked area appears to spread more than just at the precise point of the turn.

Even more important than this are vertical cracks beginning to appear in the main body of the mural. These are particularly evident in the white section, although of course they are more easily seen in the white than in the colored.

Because of this condition, Mr. Rackelmann does not feel it wise to go ahead with the spraying at this time. He suggests that we wait three months to see if this cracking develops further and go get us through another change in the weather. This would take us into the summer and warm weather. Let me know if you have any comments and perhaps you might feel it advisable to let the artist know of this situation.

Sincerely,

4/20/56

Courtney says - Cracks are probably hair-line cracks due to drying of paint under stretched tension tighter than tension at time of painting. Not due to danger to canvas pulling apart by tight stretching. Hair-line cracks at point of turn on stretcher are unavoidable. There should be no reason not to spray it at this time providing it is done in successive thin coats. Any heavy spraying will dissolve the paint.

not to publishing information regarding sales transactions.
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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 5, 1958

Mr. Felix Landau
Landau Gallery
702 N. LaSienega
Los Angeles 48, California

Dear Felix:

I have just returned from Kansas City and hope that for the next month or so I can stay put and attend to my own business. Each time I make such a trip, I swear I shall never do it again as it is mighty wearing to attend four parties a day and twitter wittily. However, I suppose it is necessary for my conscience now that I am not promoting new artists in the gallery. During the talks I give, I do manage to create considerable interest in American art, with the emphasis on the younger generation and decentralization - urging purchases in the audience's own locale.

Perhaps, by the summer I shall have enough renewed energy to fly to the Coast when it would be easier to discuss the situation you mentioned.

Meanwhile, would it be possible to return to me the consignments that you now have on hand and make substitutions, as a good many of these items have been out a very long time and will be "old stock" when they are returned. I am particularly eager to get the Shahn drawings, the recent Stuart Davis and the Prendergast in the November 25th consignment; as well as all the Sheeler and the Weber lithographs. There has been quite a run on their work and I sent you our entire group of prints.

Are you planning to be East in the near future? Perhaps, then you can make a substitute selection.

Sincerely yours,

RM/ck

April 5, 1935

Mr. Alfred Barr
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Alfred:

In going through my follow-up file, I found some notes listing offers made to the museum for a group of Max Weber paintings, as well as the Frantín Dickinson which I purchased subsequently.

Have you come to any conclusion about these Webers and if so, please let me know as I have just had another group offered and do not want to purchase both.

Sincerely yours,

RMH/ak

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Mrs. Stephen Eugene Kelly



PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL
OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

WILLIS F. WOODS, Director

April 11, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

In reference to my letter of April 3, our Acquisitions Committee is in agreement about the Gallery's acquiring one of the Marin oils which we saw at the Society of the Four Arts. Perverse committeemen that we are, the oil desired was not one listed for sale, but belongs to John Marin, Jr. Its title is "Looking up 5th Avenue from 30th Street". We hope this can be made available at a price within our means.

Although all three of us like the watercolor, "Green Marine with Boats", it represents a big expenditure when there are so many other works we should also have - like the Marin oil, for instance, and another Dove, and a Davis, and what have you.

It looks like we might get this Acquisition Committee off the ground. Your assistance would be much appreciated.

Sincerely,

Willis F. Woods
Director

WFW:eb

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RESEARCH STAFF

GENERAL MOTORS CORPORATION

BOX 188, NORTH END STATION
DETROIT 2, MICHIGAN

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April 9, 1956

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Since writing you on March 20th, we have received a letter from Mr. Collins of Public Relations, indicating that General Motors Public Relations gave you permission to use the Sheeler painting as you requested. I also wrote to Mr. Sheeler requesting a suggestion for a frame for the painting. I received an answer this morning.

Mr. Sheeler was kind enough to send a cross-section of a frame that he and our architect, Mr. Platner, discussed last fall before Mr. Platner left for Europe. From the sketch it appears that the thickness of the wood frame supporting the canvas is $7/8$ ". I am attaching a print of this sketch. Further on in his letter, he discussed the location of the picture in the room and stated the dimensions of the painting to be $29-7/8$ x $48-1/4$ ". We will allow an eighth of an inch clearance between the canvas and the frame as shown on his sketch.

Before we go ahead and make a polished frame, we should have the exact dimensions. Would you be so kind as to check the dimensions of the painting again, to an eighth of an inch? In your letter of March 16th, you stated the dimensions were 30 x 48 ". If we made the frame with a length of $48-1/4$ " (48 " plus $1/8$ " clearance at each end) and the painting is $48-1/4$ ", we probably would have difficulty getting the painting in the frame. Thanks very much for your trouble.

Yours very truly,

C. F. Ruddle
C. F. Ruddle, Head
Technical Facilities
and Services

CFR:ik
CC: D. Glaza
Attach.

April 2nd

MRS. MILTON LOWENTHAL

1130 PARK AVENUE

NEW YORK 28, N. Y.

Dear Edith,

Midney and I had hoped to be able to attend the Sheeler Opening today, but we have been laid up with colds. As soon as we are both O.K. again, we look forward to coming in to see the show. In the meantime our best to you and to the Sheelers - Edith

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400

PAUL KANTOR GALLERY

9013 BEVERLY BOULEVARD
LOS ANGELES 48, CALIFORNIA
CRESTVIEW 6-2673

April 11, 1956

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

The Doves arrived safely. The watercolors all check off your list perfectly, but there are a couple of changes on the oil list.

First of all, "Square in the Pond" was not included in the shipment. (We know that "Travelling" was left out, as John wrote about this one.) Two paintings that are not on your list, "Rectangles" and "Outlet, Oakes Corner" were in the shipment. Therefore we assume that these last two pictures were substituted for the two missing ones, and we trust that you will correct your records accordingly.

"Formation II" on your list is labeled "Formation I".

We are very happy with the paintings and will start on the catalogue shortly.

With best regards,

Sincerely,



Paul Kantor

jk

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598 MADISON AVENUE, NEW YORK 22, N.Y.

MARSHALL FIELD AWARDS, INC.

PLAZA 3-9273

April 6, 1956

Mr. William Zorach
276 Hicks Street
Brooklyn, New York

Dear Mr. Zorach:

Mr. Field has asked me to tell you how very much he and the Board of Directors appreciate the interest and help you have given the Marshall Field Awards in the matter of a statuette. By now you will have learned from Mrs. Halpert that the Board liked your work in spite of the fact that they did not feel that any one of the photographs or statuettes they saw were appropriate for our purposes. Only a few of them have seen the model of the hands. The reactions to it are too varied to be conclusive.

I shall be in touch with you again when I have more specific information about our plans.

Many thanks to you and your wife for a most interesting, pleasant afternoon.

Very truly yours,

Elma Phillipson
Executive Secretary

cc: Mrs. Halpert

*A non-profit organization to recognize
fundamental and imaginative contributions to the well-being of children.*

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Paris, April the 13th 1956

Mrs E.G. HALPERT
THE DOWNTOWN GALLERY
32 East 51 street
New York 22, N.Y.
U.S.A.

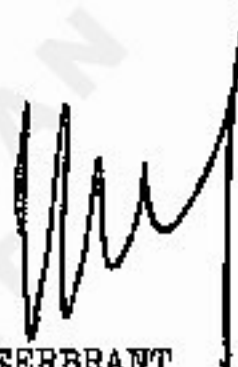
Dear Mrs Halpert,

We are very sorry to have delayed so long our answer to your letters.
In fact Miss Pesle was to spend the month of March in the States and she would
have brought you back the prints you kindly lent us for our exhibition of last
year. Her trip being possible in September only, we are sending you back the
said prints detailed hereafter :

1	Ben Shahn.-	Phoenix
1	d°	Calabanes
1	d°	Profile
1	d°	Where there's a book

by post.

Very sincerely yours,



B. GHEERBRANT
Managing Director

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April 12, 1956

Mr. Mike Levin
2257 Fenwick St.
Detroit, Michigan

Dear Mr. Levin:

Thank you for your letter.

Naturally, I am pleased that you have decided to retain for your
collection the Ben Shahn painting - and that it has "an honored
place in your home". Our bill is now enclosed.

I am very glad that another great Shahn has been added to the
Detroit collections.

It was indeed a great pleasure to visit with you and Mrs. Levin,
and I hope to see you soon again.

Sincerely yours,

ESM/ek

ENC.

Spaeth

Sunday

My dear Edith;

I received your letter about the Weber and I would appreciate your telling us what you think the proper price to charge for it. It was not our purpose to ask anything that was completely out of line. The figure we asked you was quoted to us by Rosenberg, Weber's former dealer. In fact, they said that we should get 4500 for that Weber. Of course, they were speaking in terms of selling to a collector and it was on that basis that we offered it to you. As Weber is no longer with Rosenberg we felt their appraisal would be free of any self interest.

However, we do not want to be un-realistic. I realize that not having seen the picture, definitive judgment is difficult (but you know the period) but I would not want to quote that price to anyone else if it is as out of line as you indicated,

Am still dreaming about those wonderful Sheelers in the Lane collection,

Best,

Elaine

*139
A 764*

Art Galleries

April 3, 1956

Miss Georgia O'Keeffe
Abiquiu, New Mexico

Dear Miss O'Keeffe:

Since you have had a hand in John Marin's recognition and renown in his lifetime, I dare say you will be pleased to hear that the Marin Exhibition has been invited to London where it will be shown under the auspices of the United States Information Agency, the host to be the British Arts Council in its building on St. James Square. The showing will take place as soon as possible after the exhibition closes at the Whitney Museum on July 28. The London dates are set for September 14 to October 13.

I have, however, resisted all further European showings. I am well aware that this is a second extension, even though it is the Marin Memorial Exhibition, and I do not wish to impose on the lenders. I also feel certain qualms about the handling of paintings by some of the museums on the continent. I do not have any such uncertainties about the handling of paintings in London, and I have particular confidence in the British Arts Council, accustomed as they are to traveling exhibitions and to packing and unpacking valuable works.

The Metropolitan Museum of Art was the first lender to be approached as of course they have made the largest and most important contribution to the exhibition, out of the Stieglitz Collection. They are more than willing to lend to this one occasion, as I am happy to state; but they do, understandably, wish to have your written permission as they know your concern for the paintings involved.

I might say here that I am not asking for all of the Metropolitan's loans. The exhibition now contains nineteen paintings, and I plan to reduce that number to twelve, this being more proportionate to the gestures of the other lenders. We must be fair to the Metropolitan; I do not wish to impose upon them just because they are generous.

Do send me a line letting me know that you are willing for the paintings to go to London for this one showing. You should also know that the Smithsonian Institution in Washington is assuming the responsibility and that the Marin paintings will be returned to the Metropolitan to be checked before they go forth again.

I look forward to hearing from you concerning my earlier letter as well; and indeed I am looking forward to seeing you again. The early autumn,

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ELEANOR M. SAUDER

MADISON, KANSAS

April 6, 1956

The Downtown Galleries
32 N. 51st. Street
New York City, N. Y.

Gentlemen:

Please send us your catalogue and dealer's prices. Thank
you.

Very truly yours

SAUDER FURNITURE STORE

Eleanor M. Sauder

Eleanor M. Sauder

EMS/umr

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THE ART INSTITUTE OF CHICAGO

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CHARLES BUTLER, *Business Manager*

LLOYD W. BROWN, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

April 13, 1956

Dear Edith:

Enclosed is an advance copy of our catalogue for the Biennale Exhibition in Venice this summer. By the time this letter reaches you, the exhibition will be on its way to Italy. Dan Rich and I plan to arrive in Venice in time to receive the paintings, supervise the unpacking and install the work in the American Pavilion.

I would like to ask a great favor of you. Due to the interest already evidenced in our exhibition, we at the Art Institute hope to bring the entire group to Chicago for a month and a half immediately after the Biennale closes toward the end of October. This, of course, will delay the return of your three paintings which are such an important part of the exhibition. However, we feel that it may not delay the return as much as it might seem because ordinarily it takes several months for the return of pictures from Venice, since each country must wait in turn for packing and shipping facilities. On the other hand, if the paintings are needed for another exhibition, we understand that packers will be made available much earlier.

Our exhibition in Chicago will open the middle of January, 1957, and close the first of March, at which time we will rush your pictures to you at once. We hope to bring critics from all over the country to see the Chicago exhibition, and, of course, we have printed several thousand extra

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FRIENDS of ART

WILLIAM ROCKHILL NELSON GALLERY AND MARY ATKINS MUSEUM OF FINE ARTS

4525 Oak

Kansas City 2, Mo.

April 2, 1956

Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

The Friends of Art not only want to thank you for coming to Kansas City to talk to us, but to express to you our deep appreciation of your endorsing your honorarium check back to us. This latter action by you was a further example of your generosity, which was already evident in your thoroughly fascinating address and most interesting response to the varied questions from your audience.

I am sure that what you said and the way you said it served to interest more people in modern art by American artists. And I am sure that all who had the pleasure of meeting and hearing you look forward to another visit sometime in the not too distant future. I hope that your 1956 visit brought you as much pleasure, or at least almost as much, as the one for the Gallery opening in 1933.

At any rate you brought us pleasure, you were very generous, and once again we thank you.

Sincerely yours

Perry Faeth
President

Perry Faeth/p

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April 5, 1958

Rental Gallery
University of Nebraska
Lincoln, Nebraska

Gentlemen:

On September 27th, we consigned to you two paintings. Subsequently, we received a check for the John Marin, but according to our records a Shaefer is still in your possession.

When the lender returns the small tempera, would you be good enough to send it back to us as we have no other small examples by this artist in our possession.

Thank you for your courtesy.

Sincerely yours,

ESB/ch

April 7, 1956

Mrs. Richard Kerner
12 Club Blvd.
West Orange, N. J.

Dear Mrs. Kerner:

We shall be glad to cooperate with you on your forthcoming exhibition.

However, since November is so far off, and since I am not in a position to know what - if anything - will be available by Davis and Shahn at that time, why don't you let the matter ride until October when I shall be better equipped to give you complete information. You know, of course, that both artists produce very little and that the demands are far in excess.

I look forward to hearing from you later in the year.

Sincerely yours,

RM/ck

THE NEWARK MUSEUM

NEWARK 1, NEW JERSEY



FRANKLIN CONELIN, JR., President
AUGUSTIN C. STUBBS, JR., Vice-President
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MRS. MELBA BAKER, Asst. Secretary and Assoc. Director
TELEPHONE: MITCHELL 2-0011

April 4, 1956

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Mrs. Edith Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

It gives me great pleasure on behalf of the Trustees of the Newark Museum to invite you to the preview of the exhibition "Abstract Art from 1910 to Today" to which you have generously lent from your collection. This will take place on the evening of Thursday, April 26 from 7 to 11. At 8:15, James Johnson Sweeney, Director of the Solomon R. Guggenheim Museum will speak, and following his talk, there will be a reception for the lenders to the exhibition in the Trustees Room.

I do hope that you will find it possible to be present on this occasion, and I shall appreciate hearing if we may expect you.

Sincerely yours

Franklin Conelin, Jr.
President

sd

[APR. 3, 1956]

STUDY FOR HEADS TO WEAR

Dr. & Mrs. Milton Kramer
188 East 88th Street
New York, N. Y.

STUDY FOR A DRAWING #8

Dr. & Mrs. Herbert Hayden
88 East End Avenue
New York 28, N. Y.

PAD - 1955

Mr. & Mrs. John McAndrew
187 Dover Road
Wellesley, Massachusetts

GLOUCESTER STREET

Mr. & Mrs. Irving Brown
1500 Carroll Street
Brooklyn, New York

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443, BEYNOUR BRICK
1A REIMER ROAD
SCARSDALE, NEW YORK

April 10, 1956

Dear Mrs. Halpert,

The Scarsdale Studio Workshop, of which I am a member, is a non profit group which provides instruction in sculpture and painting for children and adults.

We are arranging an art exhibition and sale, tentatively set for the weekend of June 1. As you know we have an excellent market in Scarsdale.

Could you supply with about twenty paintings? Several of which, at least, should be by your better known artists.

Please advise what percentage of each sale we can expect to make for our efforts.

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April 5, 1956

Miss Meredith Pease
Librairie Galerie La Rame
170 Blvd. St. Germain
Paris VI France

Dear Miss Pease:

I am becoming somewhat concerned about the four prints you
borrowed from us a little over a year ago - particularly
since I received no reply to my letter dated November 7th.

Won't you let me know at once and also return the prints to
us, as our stock is almost depleted.

Thank you for your courtesy.

Sincerely yours,

EM/ek

April 5, 1958

Mrs. James Byrnes
North Carolina Museum of Art
Raleigh, North Carolina

Dear Barbara:

It was very nice to hear from you. I too regret that we did not see each other again, but I can well understand how hectic a trip to New York can be.

My Palm Beach days are all over, as I stayed there only four days. As a matter of fact, I have been to Kansas City and I am now resting the weary old carcass with no desire to travel any further than from the third to the second floor of this building. I received the Governor's invitation to the opening tomorrow and you may express my personal regrets to the Honorable Sir.

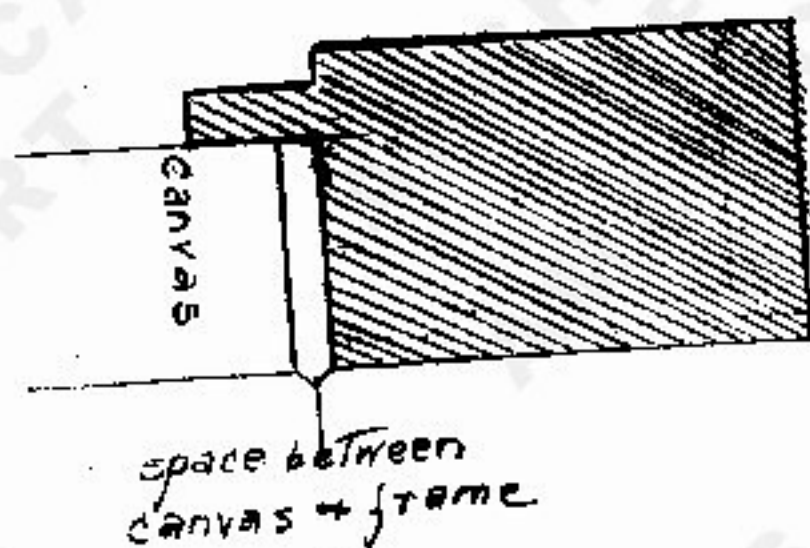
While in Palm Beach, I made tentative arrangements with Alan McNab for a Southern artist's exhibition. In looking at the correspondence, I find that only the following states are to be included: Alabama, Florida, Georgia, Louisiana, Mississippi, South Carolina and Tennessee. Obviously, North Carolina is too far North to be included and I have no idea how far apart Raleigh and Columbia are. Nevertheless, someday I may make a special trip to your part of the world -- perhaps when you open a contemporary American exhibition, which will give me a business excuse. Meanwhile, good luck on the opening and a successful association in your new locale.

Best regards to you and Jimmy.

Sincerely yours,

BCH/ek

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W. P. MARSHALL, PRESIDENT

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EDITH G HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST

SHIP AIR EXPRESS COLLECT IF PAINTINGS CAN REACH US
FRIDAY

MRS ROBERT CROSS STANFORD ART GALLERY

THE CONTENTS OF THIS TELEGRAM ARE NOT TO BE USED FOR ANY PURPOSE OTHER THAN THAT FOR WHICH IT WAS SENT

April 2, 1958

Mr. John Palmer Leaper, Director
Marion Koegler McRay Art Institute
755 Austin Highway
San Antonio 6, Texas

Dear John:

The dates that you suggested in your letter of March 14th are excellent as it will give us sufficient time to ship the objects via Denver-Colorado Trucking Company, which is a much less expensive method of transportation. However, I am considerably held up by the fact that you have not as yet sent me your own selection which you were to have made after studying the Wingert book. Will you please do this immediately sending it Special Delivery, so that I can get busy adding to the suggestions. Also, it is important for me to know whether you have written to the three museums I mentioned in my previous correspondence.

Incidentally, it occurred to me that it would be politic for more reasons than one to borrow in addition to the three items I listed previously, the following sculpture owned by Texans, particularly by Mr. Frankheim:

Vita Nova
Dancer
Head
Sleeping Kitten
(small bronze)

Kenneth Frankheim - Houston
Dallas Museum
Sylvan Lang

Robert Strass - Houston

All of these, with the exception of the "Vita Nova", could be brought down by car. The latter is an ever lifesize figure in bronze and it would be marvelous to borrow something from the architect or the Houston Bank. He, as you know, is very sympathetic to Lorch.

Meanwhile, I am assembling a group of photographs of later objects which are not illustrated in the Wingert book, so that you may make a further choice. And so, cheerio - and do write Airmail, Special Delivery.

Sincerely yours,

ECB/ok

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ZIEGFELD THEATRE

1347 SIXTH AVENUE, NEW YORK 19, N. Y. • CIRCLE 5-5200

April 9, 1956

Dear Edith Halpert:

Thanks for your comforting note.

I've started looking already, and before the year
is much older, I hope to find an estate of equal beauty and
set up shop again.

Warm regards,

Billy Rose
BILLY ROSE

Miss Edith Halpert
The Downtown Gallery
32 East 51st St.
New York City

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Kemsley Newspapers Ltd of London

11 April 1956

TELEPHONE: WISCONSIN 7-3887

NEW YORK REPRESENTATION

CLARE BLANSHARD

The Downtown Gallery
32 East 51st Street
NYC

NEW YORK TIMES BUILDING
220 West 43rd Street
Room 724
NEW YORK 36, N. Y.

Dear Sirs

Do you have a photograph Ben Shahn took of two welders at work, taken during the war? The one I am interested in was the basis for his painting and also for his poster called THE WELDERS.

If you do have this, could I possibly get hold of a print for reproduction in a house journal - a quarterly of the graphic arts put out by Ilford Ltd (which is the British company equivalent to Kodak in America).

This request has nothing to do with my office here (Kemsley Newspapers Ltd) but is put forward on behalf of Ilford Ltd with whom I have a friendly association.

A telephone call in reply would be much appreciated.

Yours sincerely

Clare Blanshard

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*tel him
to call
Shahn
directly
he knew in
his photos*

**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.**

JOHN F. LEWIS, JR., PRESIDENT

C. NEWSOLD TAYLOR, TREASURER

HENRY S. DRINKER, VICE PRESIDENT

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

RAYMOND T. ENTENMANN, CURATOR OF SCHOOLS

April 6, 1956

Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Allen:

Mr. Fraser has shown me your letter concerning damage to the plexiglass on the O'Keefe painting which you so kindly lent for our 151st Annual Exhibition.

We are extremely sorry that you should have had so much trouble about it, and certainly we must accept responsibility. Do, please, have the plexiglass replaced and let us have the bill.

Sincerely yours,

Mabel Eisaley
Mrs. Loren Eisaley
Assistant Director

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Makers of Fine Books

April 12, 1956

J.M. with Cowan for reply, please

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

I have arranged with Boston Trucking to pick up the paintings I selected for consideration by the Acquisitions Committee of the Brandeis University Art Rental Collection. The truck will call for the paintings sometime Monday, April 16. We expect to return the paintings which we do not purchase no later than May 2. For your information, the paintings selected at your gallery were the following:

Stuart Davis	Study for A Drawing #4
Ruth Gikow	Marble Forest
Bernard Karriol	Cuban Dancers
Walter Meigs	Compote 2 Oranges
Ben Shahn	Jazz (Chicago)
Max Weber	The Balcony

Yours sincerely,

Spencer M. Cowan, Jr.

Spencer M. Cowan
Brandeis Acquisitions Committee

SMC:pol



the university of nebraska art galleries, lincoln 8

130 April 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Sheeler tempera will be returned to your gallery as soon we can get wrapped and crated. The Weber "New York at Night" will be sent to the Newark Museum in time for their opening on the 24th.

Sincerely,

Mrs. Howard Sieler
Assistant to the Director

not to be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

I know you probably a very busy woman to help other. If it is too much trouble for you to do forget about them. I am planning to come to N.Y. one of those days. But don't know ^{when} I shall come, they probably have another books in color reproduction in the near future. I think I buy too many books already not good to buy too many unless books they cost money. Here are the following picture color reproduction print I very much like to have. these are underlines are important

1. upside down Table & mark
2. Season ended.
3. I istintive ended
4. abon doned treasure
5. she walks among the Ruins

Mrs. Edith G. Halpert

-2-

April 13, 1956

English catalogues to distribute at that time. I cannot tell you how grateful the Art Institute and I would be for this extension of your loan.

Sincerely,

Katharine

Katharine Kuh
Curator of Modern Painting and Sculpture

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City 22, New York

P.S. You have already given me the sales price on each of the three pictures. However, I thought you might be interested in knowing that the Venice Biennale people ask that a 15% commission be paid to the Biennale on the price of any exhibited work which is sold while in Italy.

rior to) ing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 3, 1956

Mr. Sidney Simon, Acting Director
Walker Art Center
1719 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Mr. Simon:

Your letter of March 28th puzzles me somewhat, as the list is limited mostly to Davis' gouaches. Does this mean that you have already written for the large "important" paintings owned by museums and are just filling in the personal loans? In any event, I am supplying the information in the enclosed and will be very glad to furnish any further additional data which you may require.

My best regards to you.

Sincerely yours,

RMH/ek
RMH

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Spaeth

April 2, 1956

My dear Edith:

In your letter to me this winter, you asked to be advised if we were selling any of our paintings. We have decided to sell our Weber "The Wayfarers." The price is \$4,000. Would you let me know if you are interested? Otherwise, there is a museum interested in collecting Webers to whom I will offer it. The picture is at present at the Columbus Gallery of Fine Arts but if you wish I could have it sent on for you to see.

Sincerely,

Eloise

P.S. We have moved to 139 E. 79th Street;
the phone number is the same.

*Please address
of entire payment*

April 7, 1966

Mr. Billy Rose
Ringfield Theatre
54th Street & 6th Avenue
New York, N. Y.

Dear Billy Rose:

On my return from Kansas City, I heard of the dreadful tragedy,
and I am sending you this note to express my deep, deep sympathy.

Loving my art possessions as I do, I can well appreciate the tragic
loss in your case and can only add that it was some compensation
to have your great collection of sculpture outdoors and unaffected.

Sincerely yours,

RM/ck

Paintings by Nora Yamamoto and Robert McChesney

At Gump's Gallery -- November 7 through 26.

A frequent exhibitor in the past few years, Miss Yamamoto's art has been shown at the Oakland Annual, Gump's Christmas Show, the State Fair and others. In 1954 she received awards from the Nippon Graphic Art Exhibition and a purchase prize in serigraphy at the Art Festival in San Francisco. In 1953 she entered the California College of Arts and Crafts in Oakland and is now working for her Master of Arts degree.

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April 3, 1956

Americans for Progressive Israel
33 West 33 Street
New York, N. Y.

Gentlemen:

In referring to our records, we find that there is a consignment dated November 10, 1955 indicating that you still have in your possession a serigraph by Ben Shahn entitled "Patterson #3".

Will you please let us know what disposition has been made?

Sincerely yours,

BERT L. SMOKLER
1200 PENOBSCOT BUILDING
DETROIT 26, MICHIGAN

APRIL 5, 1956

MRS. EDITH HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK, NEW YORK

DEAR MRS. HALPERT:

ENCLOSED IS MY PERSONAL CHECK
FOR \$500.00, WHICH WILL TAKE CARE OF THE BALANCE
DUE ON THE PAINTING THAT I PURCHASED BY WILLIAM
HARNETT IN JUNE OF LAST YEAR.

AGAIN, I WISH TO THANK YOU FOR
YOUR PATIENCE IN THIS MATTER.

I WOULD STILL LIKE TO OWN A
STUART DAVIS OR A SHEELER. COULD YOU HELP?

HOPING TO SEE YOU SOON, I AM,

YOURS VERY TRULY,


BERT L. SMOKLER

BLS:EK
ENCLOSURE

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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For to publishing information regarding sales transactions,
members are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
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GEORGE W W BREWER 63 SARGENT CROSSWAY BROOKLINE MASS=

Brewster

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING THE SERVICE

April 12, 1958

Mr. John Palmer Leeper, Director
Marion Hoegler Meloy Art Institute
755 Austin Highway
San Antonio 6, Texas

Dear John:

Several days ago, I sent you a whole batch of photographs so that you could make a personal selection of the objects available.

The objects that you requested, based on the Wingert reproductions, are available only in part.

Plate #39	Family Group (two panels)
Plate #41	Youth
Plate #35	Seated Girl (Collection of Nelson Rockefeller)

In addition, I am now making a complete list of the other objects available or to be borrowed, a number of which I presume you have already written for. Fortunately, we have small versions of "Spirit of the Dance" and "Mother and Child", both in bronze.

I feel that it is vital in this case to get all the loans suggested and have already taken the opportunity myself to communicate with both Rockefeller boys. If they agree, I shall suggest that you request the loan directly - officially.

I believe you have photographs of practically everything and can therefore make your decision, particularly since you have also received a copy of Rudworth's letter.

Apropos of the latter, Mr. Johnson phones daily to plead for a speed-up as the time element is a vital one in this cheaper form of transportation.

And so, I hope to hear from you very promptly. Biographical data and other material will be sent immediately upon receipt of your letter.

Sincerely yours,

EGH/ek
Enc.

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April 2, 1956

Washington University
School of Fine Arts
Saint Louis, Missouri

Gentlemen:

In referring to our records, we find that there is a consign-
ment dated September 22, 1955 indicating that you still have
in your possession a silkscreen by Ben Shahn entitled "Thomax".

Will you please let us know what disposition has been made?

Sincerely yours,

22/

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 4, 1956

Miss Mary F. Williams
Randolph Mason Women's College
Department of Art
Lynchburg, Virginia

Dear Miss Williams:

Your letter has just arrived almost simultaneously with the "pickup" of the pictures, a consignment for which I am now enclosing.

When I wrote you, I evidently did not make myself clear to the effect that the painting "The Labyrinth" by Ben Shahn was to be requested from Mr. Brewster by the university. Therefore - in spite of the fact that he expects such a request - I would suggest that you wire him immediately giving him the address and full information for shipping to Lynchburg. I am sorry that there has been so much difficulty with this one painting.

In regards to the Weber situation, I have forwarded your letter to him enclosing the list of the three following paintings:

Improvisation
Bach Orchestra
The Comb

You gave no indication which you preferred. Therefore, am I to assume that you will make arrangements for an additional pickup? Please wire me.

Sincerely yours,

RMH/ek
Enc.

Admission added

April 3, 1956

Dear Mrs. Mann:

Thank you so much for sending me the photographs which have created considerable hilarity among my friends. It was most thoughtful of you and I am deeply grateful.

May I take this opportunity to thank you again for the delightful evening. It was very good of you to have me.

I hope that I shall have the occasion to reciprocate when you and Mr. Mann are in New York.

Sincerely yours,

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

I was on the telephone and met with others until 7:35 that evening. I learned nothing other than I was convinced more than ever that this was his personal decision and did not reflect the opinion of those whom I contacted on the program committee.

Two days passed - then it happened - I was told in confidence the board president ran a check on Zorach and found his having had affiliation at one time with an organization listed by the Un-American Activities Committee. There are several reasons why he did not reveal this to me as a reason for not having Zorach - the most recent was when I brought the exhibition "Half Century of Picasso" from A. F. A. to Flint in November. The program committee OK'd it - He was out of town when the decision was made and he found out through a release in the newspaper - He said if he had known the exhibit was being considered he would have forbidden it because of Picasso being a Communist. This turned out to be quite a wrangle when I defended the show on the basis that we are judging the work on its artistic merits and not the political philosophy of the man. We had the show and it was one of the most accepted we put on. Contrary to his narrowness, not a word was uttered. This and other incidents motivated his reason for not telling me his true reason for not wanting Zorach. I could do nothing further about this for our March program - time ran out and a show from A. F. A. was substituted. I have however evoked within the program committee deep concern as to the validity of his tactics. Our April Board meeting will establish future policy - so fury may strike again.

Since all this the incident in Dallas is of great importance. I am following it closely from every source available - the program committee chairman has asked for all information so that it may be used as a yardstick in the discussion.

I have opened this to you as one would open a cadaver - I trust that you will use discretion in relaying this to others.

My deepest and sincere regrets are offered because I know Zorach would have contributed greatly to this mechanized oasis. I do not know his political philosophy - as an artist myself and one schooled in this profession, I must consider his art as an entity shorn of any stigma one might attach to his personal qualities. I am against Communism and all it stands for as much as anyone else - I also abhor individuals who set themselves up as a demagogue seeking personal gain blinded by their narrow vision and guided by their egocentric, glory seeking, selfish makeup.

Again - please forgive me. I would like your thought if you would care to share them with me.

Samuel
Lawson

[APR. 6, 1956]

MAJOR EXHIBIT OF MODERN AMERICAN ART AT AMHERST COLLEGE

Amherst College News Bureau
Amherst, Mass.
Tel, Alpine 3-2561, Ext. 321

FOR RELEASE: On Receipt

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Amherst, Mass., Apr. ---A major exhibit of modern American painting --- over seventy works by thirteen leading contemporary artists --- will go on display in the Mead Art Gallery at Amherst College on May 2.

Works by twentieth century painters including John Marin, Philip Evergood, Georgia O'Keeffe, Charles Demuth, Milton Avery, Niles Spencer, Charles Sheeler, Arthur Dove, Max Weber, Lionel Feininger, Marsden Hartley, Alfred Maurer, and Stuart Davis have been borrowed from ten collections as part of a survey of development of contemporary trends of American art.

The exhibit will run through May 26 and will open with a lecture by Mr. Evergood who will discuss "The Role of the Creative Artist in Society Today." Mr. Evergood will speak at 8 p.m. May 2 in the auditorium of Amherst's Mead Art Museum.

Planned by Prof. William H. Darr of the Amherst Fine Arts Department, the survey is designed to show the major trends in contemporary American art through a cross section of the painters who have achieved the status of "Modern Masters" in the American art world.

The work of the represented artists was controversial some twenty years ago but has proved over the years to be prophetic of the direction in which younger painters have moved since World War II.

All of the painters in this show were born before 1900 with the oldest, Marin, born in 1870. Through the development indicated in the Mead display, most of the major trends of the present time show their formative influences.

Whenever possible six paintings by each artist will be displayed.

"We have tried to get two paintings from each artist from three broad divisions of time," Professor Darr said. These have been divided into the period between 1900

MORE

MORE

MORE

LEOPOLD TSCHIRKY
THORNBROOK ROAD
ROSEMONT, PA.

April 11, 1956

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 E. 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your April 7 letter and I would appreciate it if you would let me have an official appraisal on the Medallions and Religious Paintings. Such appraisal, I presume, would need to be on the basis of fixed values rather than on a range of values and, if so, I trust you will prepare it on the basis of the higher values mentioned in your letter. I really do feel that those figures would not express an over-valuation but would actually be conservative.

And I will especially appreciate it, Mrs. Halpert, if you will be good enough to mail me the appraisal in time that I may be sure to have it not later than Tuesday, April 17. If, for some reason, it cannot be mailed before Monday the 16th, please send it via special delivery mail so I may be certain that it will be delivered the following day.

Thank you very much.

Sincerely yours,

L. Tschirky

LT:ms

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April 8, 1946

Beloit College
Beloit, Wisconsin

Gentlemen:

We are now organizing an important exhibition of Krasak's work
for San Antonio, Texas including his sculpture, watercolors and
drawings.

According to our records, you still have several of his drawings
which were assigned to you in October of 1944 and were to have
been turned until the first of the year.

No doubt, these had been returned to you and we shall be most
grateful if you would send the drawings to us at your earliest
convenience.

Sincerely yours,

KGB/ek

April 2, 1956

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines 18, Iowa

Dear Dwight:

We did miss the Shahn prints, but knew that you are an honest character and just kept the consignment on file. Thank you for the check. We are enclosing a receipted bill for this print and are adding our bill to the Art Center, naturally, minus the 10%.

I certainly regret that you picked May 14th as your visiting date, as it is just likely that I shall leave for Europe on the preceding day to spend all of two weeks. Therefore, I should very much like to have your letter referring to the last paragraph with the idea of answering you via U.S. mail, unless you or I will make a change in traveling plans.

Sincerely yours,

ESB/ek
Enc.

P.S. The bill for the "Phoenix" was sent directly to Mrs. M. Setzer.

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April tenth

Dear Miss Kraus: In regard to your letter of April 3rd, we still have the two silkscreens by Ben Shahn, and if you are in a particular hurry about having them returned to you we will deliver them to you the next time we are in New York.

Sincerely,

Emilee R. Leopold

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in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

April 3, 1958

Mr. Patrick Morgan, Acting Director
Addison Gallery of American Art
Andover, Massachusetts

Dear Patrick:

When the three objects were returned from your exhibition, I
believe Lawrence wrote to ascertain whether there was some
mistake in the shipment relating to the early American portrait
which was not included.

Will you be good enough to let me know whether this was with-
held for some specific reason, or was included in someone else's
shipment? Many thanks.

We came in to see our Wheeler show, which has nothing for sale.

Sincerely yours,

RM/ck

April 7, 1956

Mr. Jacob Schalmun
George J. Dorfman & Company
38 North Main Street
Gloversville, New York

Dear Mr. Schalmun:

I suppose you think that I am a leg puller. I am referring to the Weber painting of "The Rabbi" which has become almost a cause celebre. Weber visited David Rosen, the restorer, and decided that the painting was not for sale but was the property of his son, to whom he has given a great many pictures. After the smoke cleared, when Rosen casually reported that he was returning the picture to Weber, the latter changed his mind and now the painting is again in the possession of Rosen who promised to deliver it within the next week or two. And, this is my story.

Meanwhile, I saw something that would be of special interest to you. A photograph will be mailed to you in two or three days together with all the relevant data.

I look forward to seeing you on your next visit to New York.

Sincerely yours,

EM/ek

Stella DRABKIN
CABALIST
Mussie

450. -

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April 8, 1955

Jewish Art Center
25 East 79 Street
New York, N. Y.

Gentlemen:

In referring to our records, we find that there is a consignment dated November 18, 1935 indicating that you still have in your possession a bronze by William Zorach entitled "Spirit of the Dance".

Will you please let me know what disposition has been made.

Sincerely yours,

ck/

April 5, 1966

Mr. Henry B. Caldwell, Director
Fort Worth Art Center
1300 Montgomery
Fort Worth, Texas

Dear Mr. Caldwell:

I am very curious to know whether the four photographs have reached you. These were sent to you about two weeks ago and included four sculptures by Karch.

Can't you please let me know.

Sincerely yours,

MBL/ck

POL
Sumner Langley
April 4, 1956

ms
Mr. Gerald Bloch
390 First Avenue
New York, N. Y.

Dear Mr. Bloch:

I must apologize for not having communicated with you sooner. This has been such a hectic season for me, with so many trips around the country, that it was not until we started assembling paintings for an exhibition, that I had occasion to go through the Karfiel stock thoroughly. In preparation for this exhibition, which opens on May 3rd, we now have an excellent stock of Karfiel paintings which I should very much like to show you and Mr. Bloch at your earliest convenience - before the show.

If you will let me know when you would like to come in, I shall make my plans accordingly.

Sincerely yours,

ROL/ek

600
1-1-56

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Gordon M. Smith

-2-

April 8, 1966

The latter bidding becomes extremely active as each one hopes to get the object for the final difference, and many of the audience bid several times in that hope.

I hope you make some dough on this deal - and that I shall have the pleasure of seeing you again in the near future.

Sincerely yours,

RM/ek

April 12, 1960

Mr. Willis F. Woods, Director
Horton Gallery of Art
Pioneer Park
West Palm Beach, Florida

Dear Bill (May I)

When your letter arrived, I had just returned from Kansas City with a stack of mail three feet high awaiting me. However, I arranged to ship the two Deves to you promptly. A consignment list is now enclosed.

The earlier painting dated 1953 by Stuart Davis measures 26 x 44 and is priced at \$4500, because of the difference in square inches. I am referring to "Medium Still Life", of which a color transparency was mailed to you.

Thus, between the Davis, the Deves and the Marin paintings, you must be having quite a tussle. Just to complicate matters a little further, I might suggest that we have a beautiful insidious installment plan for museums and collectors to give them an opportunity of making acquisitions when the pictures are available; and I shall leave you with this thought.

At last, we have a bit of sunshine and life seems more cheerful in New York with nothing to worry about but a serious lack of pictures.

Sincerely yours,

RMH/ek
Enc.

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 8, 1968

The Little Gallery
1923 Manning Street
Philadelphia 3, Penna.

Gentlemen:

In referring to our records, we find that there is a consignment dated April 12, 1968 indicating that you still have in your possession two silkcreens by Ben Shahn, "Suburban #1" and "Phoenix".

Will you please let us know what disposition has been made?

Sincerely yours,

a/

[APR. 6, 1956]

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"Thirteen Artists - Forty Years"

(Parenthesis indicate source of loan for exhibit)

EVERY, MILTON

Artist's Daughter by the Sea; oil, 1943 (Mr. and Mrs. Milton Lowenthal)
Country Brook; oil, 1938 (Mr. and Mrs. Roy Neuberger)
Friends; oil, 1942 (Amherst College)
The Pionis, Vermont; oil, 1940 (Mr. and Mrs. Neuberger)
Preparing the Fish, Gaspe; oil, 1939 (Mr. and Mrs. Roy Neuberger)
Self Portrait; oil, 1941 (Mr. and Mrs. Roy Neuberger)

DAVIS, STUART

Egg Beater V; oil, 1930 (The Museum of Modern Art)
Flower Study; Compote; ink, 1928 (Whitney Museum of American Art)
Front Page; watercolor, 1912 (The Museum of Modern Art)
Landscape; oil, 1932-35 (Mr. and Mrs. Milton Lowenthal)
Place Padeloup; oil, 1928 (Whitney Museum of American Art)
Study for a Hot Still-ssape; oil, 1940 (The Museum of Modern Art)

DEMUTH, CHARLES

At a House on Harley Street; watercolor, 1918 (The Museum of Modern Art)
(One of five illustrations for "The Turn of the Screw" by Henry James)
Buildings, Lancaster; oil, 1930 (Whitney Museum of American Art)
Dove, Poster Portrait; watercolor, 1924 (The Downtown Gallery)
Early House, Provincetown; watercolor, 1918 (The Museum of Modern Art)
Marin, Poster Portrait; watercolor, 1925 (The Downtown Gallery)
Nana, Seated Left, and Satin at Laura's Restaurant; watercolor, 1916
(The Museum of Modern Art) (Illustration for Emile Zola's "Nana")
O'Keefe, Poster Portrait; watercolor, 1924 (The Downtown Gallery)
Yellow Iris; watercolor, 1921 (Mr. and Mrs. Charles H. Morgan)

DOVE, ARTHUR

Abstraction #1; oil, 1910 (The Downtown Gallery)
Abstraction #3; oil, 1910 (The Downtown Gallery)
Long Island; oil, 1940 (The Downtown Gallery)
Painting in Tempera; oil, 1944 (The Downtown Gallery)
Silver Tanks; oil, 1929 (The Downtown Gallery)

EVERGOOD, PHILIP

The Forgotten Man; oil, 1942 (The A.C.A. Gallery)
The New Lazarus; oil, 1927/54 (Whitney Museum of American Art)
New York Still Life; oil, 1934 (Professor Marvin Jules)
Portrait of My Mother; oil, 1927-46 (The A.C.A. Gallery)
Samson and Delilah; oil, 1927 (Mr. Philip Evergood)
Still Life; oil, 1925 (Mr. Philip Evergood)
Through the Mill; oil, 1940 (Whitney Museum of American Art)
Watching a Parade; oil, 1931 (Mr. Philip Evergood)

FEININGER, LYONEL

Dawn; watercolor, ink, 1938 (The Museum of Modern Art)
The Disparagers; watercolor, ink, 1911 (The Museum of Modern Art)
Gelmeroda, VIII; oil, 1921 (Whitney Museum of American Art)
Manhattan Skyscrapers; ink, 1942 (Whitney Museum of American Art)

HOKK LEVIN

DETROIT, MICH.
2157 PENNSYLVANIA BLVD.

April 4, 1956

Downtown Gallery
32 E -51st Street
New York 22, N.Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

We are going to keep
"The Defaced Portrait". It is very beauti-
ful and has an honored place in our home.
We are enjoying it very much.

A check covering your
invoice will be sent to you shortly.

Mrs. Levin joins me in
kindest regards.

Yours sincerely,

Hokk Levin

HL:dp
Air-Special

*Per
nls
will
not*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



The Hospital-Sponsored Blue Cross Plan

ASSOCIATED HOSPITAL SERVICE OF NEW YORK

ED LEXINGTON AVENUE (AT 26TH ST.)

NEW YORK 16, N. Y.

MURRAY HILL 9-2800

Apr 11 9, 1956

The Downtown Gallery Inc.
32 E. 51st St.
New York 22, N.Y.
Att: Mr. L.A. Allen

Group No.	60693P
Subscription Charges	\$48.08
Due	3-16-56

Dear Remitting Agent:

The availability of benefits to subscribers enrolled through your group necessarily depends upon their current paid-to-status.

Our records indicate that we have not received your remittance which was due on the date set forth above. This places us in the unfortunate position of having to advise you that unless the remittance is received within seven days we may be obliged to notify these subscribers that their group relationship has been terminated because of difficulty in payment.

Such action would be taken by us only with the greatest of reluctance because we know it might deprive your subscribers of protection which they might urgently need in the future.

If you have already mailed your remittance, please disregard this letter.

Sincerely,

Detail Accounts Department

GS 23 (5-55)

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

Mr. Charles McCurdy
142 East 53rd Street
New York 22, New York

April 10, 1956

Dear Mr. McCurdy:

During the years you have been responsible for educational liason with schools and colleges, who have acquired almost 60,000 slides from this library, your knowledge of scholastic needs has developed on the basis of extensive contacts. Gradually you came to believe, and make me share your conviction, that the requirements of schools for visual materials could not be adequately met by the prevailing practices. Instead of diversified sources, each serving their private ends or circumscribed by local limitations, the educators needed a comprehensive guide to pictorial materials. Fortunately, you were able to clarify these demands by a field survey, and most important, to find a publisher courageous enough to undertake the publication of a fundamental tool in an apparently neglected area; the modern arts. Let me be among the first to applaud your dedication to this cause, and to offer the cooperation the project merits!

I understand the first phase of your plan is to issue a selective pictorial anthology on contemporary painting, architecture, sculpture and design, supplemented by suitable documentation. This anthology will draw on the best materials available, guided by the judgement of experts in these fields, and will result in a handbook of high quality, modestly priced for use by teachers and students. By drawing attention to outstanding works in public and private collections, and to significant objects from exhibitions and industry, you intend to publicize, in a most emphatic way, the photographic sources. This will be an effective way of meeting the wants of educator and photographer alike; the former has at his fingertips details to facilitate his lecturing, criticism, and writing and the latter obtains communication of his potential service by effective publicity. Succinctly put, the "buyer" and the "seller" come together in this pictorial forum. Research and publication in the arts has suffered from the failure to cope with these problems simultaneously. This represents a unique and invaluable contribution to art education.

It is a pleasure to report that, owing to the essential educational nature of your project, the Museum of Modern Art has given clearance to you, and your publisher, the Macmillan Company, to reproduce a substantial number of works from its collections. Reproduction fees are waived, and photographs will be supplied at actual cost. It is not too much to hope that similar courtesies will be extended by other museums, collections and photographic sources, since we all stand to gain by the opportunity to reach deeply into the academic circles of the American school system. May I also express my appreciation for your most generous offer to deposit the research materials accumulated by your project in this library? As you know, we are endeavoring to coordinate information on the sources of visual materials in the modern arts, in order to pass it on to the scholar, writer and general public. It is an answer to a long-felt lack, and should help to increase the distribution of visual aids by systematic compilation and dissemination of data on the perennial questions: Who are the important artists and designers? Do photographs or slides of their works exist? From where may they be obtained? Since you have made these questions your professional responsibility as a member of this Staff, it is gratifying to know a wider audience will profit from your extensive experience.

Sincerely yours,

Bernard Karpel
Bernard Karpel
Librarian of the Museum

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
Mayflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

April 6, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We received your check for \$350.00 representing our handling charge on the sale of the Ben Shahn "Second Spring." Many, many thanks for your very kind remembrance.

With my warmest regards,

Cordially yours,


Assistant Director

Asr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 12, 1966

Mr. Nelson Rockefeller
80 Rockefeller Plaza
New York, N. Y.

Dear Mr. Rockefeller:

This morning I telephoned your secretary to inquire whether you would agree to loan a small Kersch sculpture which you purchased in 1945. The figure, in limestone, is entitled "Seated Girl".

This sculpture was requested by Mr. John Leeper of the McHay Art Institute, who is organizing a large one-man show of Kersch's work at the institution in San Antonio for the period of May 27th to June 24th. A number of the museums are lending for the exhibition, and we sincerely hope that you will agree to do likewise.

Mr. Leeper is publishing quite an elaborate catalogue and plans to go to the press by the middle of next week. Therefore, if it is at all possible, I should be most grateful if you would have your secretary telephone your reply.

I understand that you are familiar with the situation both in Houston and in Dallas. This exhibition is an effort to forestall any spread of the virulent propaganda created by Mr. Gwilym.

Thank you for your cooperation.

Sincerely yours,

RM/ck

April 5, 1958

Mr. J. Blaise de Sibour
J. Blaise de Sibour & Company
1700 Eye Street N.W.
Washington 6, D. C.

Dear Mr. de Sibour:

Now that a month has transpired since your letter, I am following
up once again the claim in connection with the damaged weather-
vane insured by L. Corrie Strong.

Sincerely yours,

RCH/ek

I like the sort of thing
Levine, Ben Shahn and
Perlin do, not caring for
the abstract. I can't afford
these men, but would
like to purchase some
painter who is good and
on the way up, not
to exceed \$100 - \$150 in
price. I will appreciate
hearing from you.

Sincerely,
Gertrude H. Hann

April 2, 1936

Mrs. Jean Lipman
Glenndale, Connecticut

Dear Jean:

Much to my surprise and pleasure, I find that the Wheeler photographed very well after several tries. Thus, I am enclosing it with permission of the gallery and of General Motors for its use. It should make a stunning page in the magazine.

I hope you and Howard had a wonderful time during your vacation.

Sincerely yours,

RGL/ak

ENC

INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

April 9, 1956

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

In confirmation of the preliminary selections made last week for a possible purchase by the Committee of our Women's Residence Halls, I would like to borrow for about a two-week period the following items from those examined:

Shahn - "Patterson Variation" - watercolor
Kuniyoshi - "Landscape" - drawing
Stuart Davis - "Egg Beater Study" - gouache
Zorach - "View Across the Cove" - watercolor (note:
this was hanging in the downstairs gallery)
Shahn - "Rooster" - Print with watercolor.

I have asked Berkeley to arrange to pick these up at your convenience.

Yours very truly,

Henry R. Hope,
Chairman
Fine Arts Department

HRH:bn

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For to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

N A142 PD=TDPK STANFORD UNIV CALIF 11 1218PM

EDITH G HALBERT

=DOWN TOWN GALLERY 32 EAST 51 ST=

DAVIS AND SHAHN PAINTINGS NOT ARRIVED WIRE IMMEDIATELY
DEADLINE FRIDAY

MRS ROBT CROSS STANFORD ART GALLERY
STANFORD UNIVERSITY

(00)5

1956 APR 11 PM 01

SWETZOFF GALLERY
123 NEWBURY STREET
BOSTON 16, MASSACHUSETTS

Hyman Swetzoff

KENmore 6-1990

April 9, 1956

Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I am sorry to have delayed so long in answering your letter, but at the time the Bloom print was under consideration by someone else. It is now sold.

Let me thank you for your interest and when again I have in my possession a Bloom print, I will let you know.

Yours sincerely,



Hyman Swetzoff

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM ROCKHILL NELSON GALLERY OF ART

(The William Rockhill Nelson Trust)

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 11, MISSOURI

Cable Address: Neltrust

April 11, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am so sorry about the delay in writing you to extend our deepest thanks for coming to Kansas City and doing such a wonderful job for contemporary art. Everyone thoroughly enjoyed you and it was a very special pleasure for Marion and me to see so much of you.

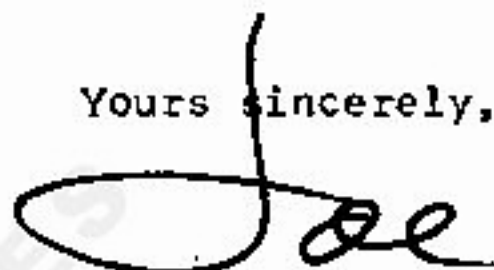
I am enclosing a check for your expenses and I do want to tell you again how much we appreciate having the lecture fee to assist in purchasing a work of art by a contemporary American artist for the Friends of Art Collection. We are trying our best to find just the right thing and perhaps on my next visit to New York you may have some suggestions of good drawings which could be purchased in your name.

I am grateful to have the photographs of the two Harnetts. At the moment we have somewhat overspent our budget, but I would like to keep them for consideration when funds are more readily available.

I am looking forward so much to seeing you again in New York and I do want to express the gratitude of all of us for the magnificent favor you paid us.

With very warmest regards,

Yours sincerely,

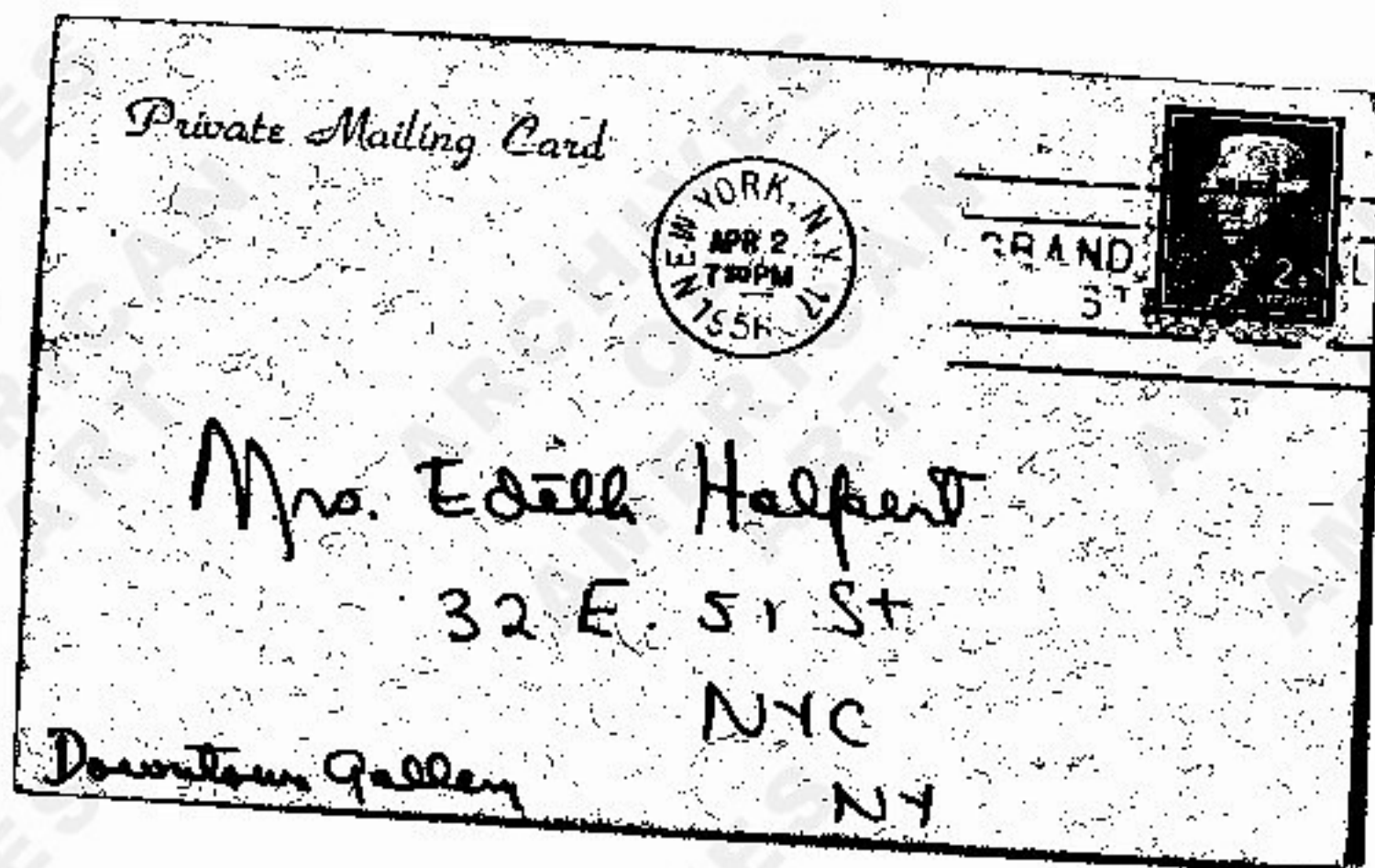


Patrick J. Kelleher
Curator of European Art

PJK:pk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 12, 1958

Mr. Walter E. McBride, Director
Grand Rapids Art Gallery
200 Fulton Street, E.
Grand Rapids, Michigan

Dear Mr. McBride:

Thank you for sending me the photographs of the two early American pictures which have just been presented to you. In my estimation, the current valuations are as follows:

Portrait of Woman - in oil -	\$2000
Landscape - in watercolor -	\$750

It was so nice to see you and I look forward to hearing from you further about the exhibition you have in mind.

Sincerely yours,

ESM/eh

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

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NA 146 PD-WUX LYNCHBURG VIR 6 155PME
MRS EDITH HALPERT, DOWNTOWN GALLERY
32 EAST 51 ST

1956 APR 6 PM 2 51

THANK YOU FOR LETTER. HAVE WIRED REQUEST FOR SHANN. I
BELIEVE DECISION ON INCLUDING WEBER IN EXHIBITION
DEPENDS ON HIS REPLY.
MARY F WILLIAMS

Randolph-Macon Woman's College

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS CUSTOMERS CONCERNING THIS FORM.

WEST COAST UNIVERSITY

150 WEST SLAUSON AVENUE LOS ANGELES 3, CALIFORNIA

Telephone: ADams 3-6217

Vocational
Departments

Extension
Department

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

6. Strong women & child . H. Matthee & daughter
7. Rattling on the shore 15- Lower ridge
8. Little girl run for your life
9. artificial flower & other things
10. in train (I'll try get one in look mag. all)
one
11. Headless House who want to jump
12. cofe
13. Loz Figure
also I got the book from Whiting Museum. Admire
other articles too especially American. I in
Chinese Museum I hope I shall hear
from you a 2d post card I'll do.
Maybe I go to see a
all by, show in L.A.

Best wish & good
Hearts to you & your
family.

From

Stanley Tom

Miss Georgia O'Keeffe
April 3, 1956
Page Two

perhaps September, is the time I have in mind; and I should be most grateful to you if you would let me know something of your own plans so that we can be together at your convenience.

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW/4p

blind copy: Mrs. Edith Gregor Halpert

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HOKE LEVIN

DETROIT, MICH.
2217 PENNSCOT BLDG.

April 13, 1956

Downtown Gallery
32 E. 51st Street
New York, New York

Attention: Mrs. Halpert

Dear Mrs. Halpert:

I mislaid your invoice
on the Ben Shahn painting and I would ap-
preciate your sending me another one so that
I can pay your bill.

We have been going over
our pictures to make sure we are carrying
proper insurance and I wonder if you would
be good enough to advise me the value of our
various Ben Shahn paintings: "The Politician"; — 700
"Dewey"; "Baptist Church"; and the "Defaced
Portrait". (Should the last be insured at
invoice price or higher?) — 7500.

With kindest regards.

Yours sincerely,

Hoke Levin

HL:dp

rior to 1. Any information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Office of
LAURENCE SICKMAN
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART
(The William Rockhill Nelson Trust)
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY 11, MISSOURI
Cable Address: Neltrust

UNIVERSITY TRUSTEES:
ROBERT B. CALDWELL
MILTON MCGREEVY
DAVID T. BEALS

2 April 1956

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Mrs. Edith Gregor Halpert
32 East 51st Street
The Downtown Gallery
New York City, New York

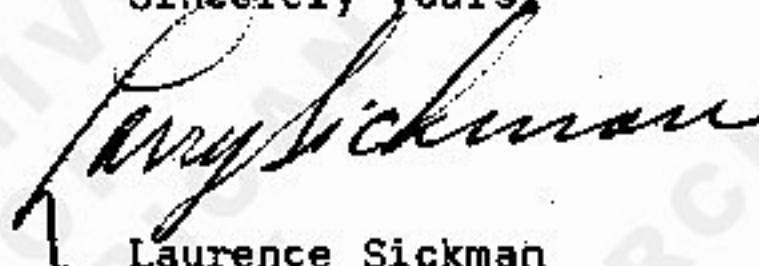
Dear Edith:

Your lively lecture was an enormous success here. It was precisely the kind of thing we wanted our group to hear and I am sure you saw for yourself how interested the men were. I sincerely believe that you were able to sow some very potent seeds that will eventually produce the desired growth.

I not only thank you for coming out to us but also for your great generosity in turning the lecture fee over to the Friends of Art. I have been discussing it with Joe this morning and you may be sure the sum will be guarded carefully and dedicated to American art only.

Looking forward to the pleasure of seeing you when next I am in New York and with all good wishes, I am

Sincerely yours



Laurence Sickman
Director

LS:MI

ing information regarding sales transactions,
responsible for obtaining written permission
and purchaser involved. If it cannot be
a reasonable search whether an artist or
ing, it can be assumed that the information
a 60 year after the date of sale

5 April 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I am sorry my letter puzzled you. The plan for the Stuart Davis exhibition has in no way changed. I am still hoping to assemble an exhibition which will document as completely as possible his work in all media since the last major exhibition at the Museum of Modern Art in 1945.

The addresses I requested were those that were missing from my present checklist, which now includes 43 items. I will be sending you this list within a week or so for your annotation and correction.

Thank you for your very generous help.

Sincerely yours,



Sidney Simon
Acting Director

ss:nm

April 7, 1968

Mr. Abbott Pattison
3 Via Bonaiuto da Mariano
Fiesole, Italy

Dear Mr. Pattison:

It was very nice to hear from you and more so that you are having
such a successful stay in Fiesole.

Your new sculpture looks quite impressive and I should like to see
two or three of the originals, if they are not too large. But
space is rather limited, as you know.

The gallery is closed during July and August, so that any time
after the 10th of September will be convenient for me.

My best regards.

Sincerely yours,

RM/c

APR 3, 1956

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RESEARCHER'S NAME

Mr. & Mrs. John Bennett
Rte 2 - 1000 2nd Street
Bellevue, Washington, D. C.

RESEARCHER'S ADDRESS

Mr. & Mrs. James A. Schramm
2700 South Main Street
Burlington, Vermont, N. Y.

RESEARCHER'S PHONE

Mrs. Shirley Barnett
1714 Main Avenue
Evanston, Illinois

RESEARCHER'S BUSINESS

Mr. & Mrs. Stanley Wolf
1 Shore Road
Great Neck, L. I. N. Y.

RESEARCHER'S SHIFT

Mr. & Mrs. Charles Gorman
60 East 92 Street
New York, N. Y.

PARK ROW
OUTSIDE

Mrs. Harry Lynde Bradley
188 West Greenfield Avenue
Milwaukee, Wisconsin

STILL

Mr. Edwin C. Wilson
8122 P Street, N. W.
Washington, D. C.

NO

Mr. & Mrs. Ira Herbert
Park Lane Hotel
200 Park Avenue
New York 22, N. Y.

NIGHT DOCK

Mrs. B. Franklin Mockling
Drake Hotel
Philadelphia, Pennsylvania

EYE LEVEL

William Lane Foundation
Leominster, Massachusetts

UNDERPASS

Mr. Albert Derno
222 East 57 Street
New York, N. Y.

NATURAL SCENE

Mr. Jack Lawrence
100 W. 11th Street
New York, N. Y.

MARION KOOGLER McNAY ART INSTITUTE

755 AUSTIN HIGHWAY

SAN ANTONIO 6, TEXAS

4 April 1956

Dear Edith,

On the basis of the Paul Wingert selections what do you think of the following as a representative picture of Zorach's sculpture?

1)	Plate #2	Walking Baby	1918
2)	Plate #8	Floating Figure	1922
3)	Plate #11	Artist's Daughter	1923 X
4)	Plate #20	Family Group	1927
5)	Plate #30	Torso	1932 X
6)	Plate #32	Affection	1933 X
7)	Plate #41	Youth	1935

I have already written to the three museums which you mentioned in your letter of 24 March.

Such wonderful pieces as the Rockefeller Center Spirit of the Dance and the 1927 Mother and Child will have to be represented by photographs, I fear. We can have them enlarged here, almost to full size, or really any size.

I have already spoken to Sylvan and to Robert Straus about their pieces, and once we know how our expenses are going to run I will contact Franzheim. Also I am writing today to the Dallas Museum.

I would judge that this exhibition will not be exorbitantly expensive, and I expect there will be enough money left over to do a handsome announcement if not a catalogue. We are tremendously elated over the whole business.

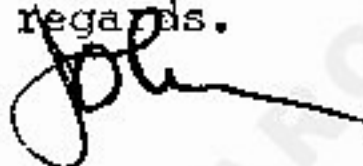
If the show is amplified with a group of water-colors, and perhaps sculptor's drawings, it should be a knock-out.

What about later pieces of sculpture?

Certainly I agree that we ought get studies, or enlarged photographs of the Houston bank reliefs.

I'm off to Chattanooga tomorrow to talk about "The Controversies of Modern Art", and that subject may take the rest of the spring.

Blanche joins me in sending best regards.



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Cornwell Farms

BOX 340 RFD #1 VIENNA, VIRGINIA • TELEPHONE JEFFERSON 2-4387

April 5, 1956

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, New York

Dear Mrs. Halpert:

Many thanks for taking time to show us some examples of agricultural art yesterday. I hope that you can keep on the look-out for us and let us know of any promising developments.

I intend to see our mutual friend, Dick Davis, before much longer and will talk to him at some length about his short-sightedness in regard to American art.

Sincerely,

Henry T. McKnight

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RECEIVED
JAN 10 1964
AMERICAN ART ARCHIVES

Thank you.
J2P1 (21 2mp)

Sincerely yours,
Mrs. Benjamin Brink

The enclosed articles discuss art
work as a medium of mass culture
and the artist's group living
conditions and attitudes in various
situations and working for
institutional and purposes and the
importance of the plastic art and how
we must be aware of it as a part of
the cultural movement. The article
titled "The artist's group living
conditions" is particularly pertinent
to the artist's group living conditions
and the artist's group living conditions
and the artist's group living conditions.

Please advise what further action
should be taken with regard to the
enclosed articles.

rior to publishing information regarding sales transactions, escroweers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 5, 1956

Mr. Leslie A. Ryan, Pres.
Parke Bernet Galleries
680 Madison Avenue
New York, N. Y.

Dear Mr. Ryan:

On March 14th, I purchased for the gallery Item #27 in your sale #1858, bidding the figure of \$900.

Several days ago, I removed the picture from the frame in order to frame it more appropriately. At that time, I noticed that technically the picture looked rather strange and, therefore, had three museum people check it. All of us had the impression that the picture was not a painting but a print, and I subsequently ascertained that a print of this type was made a good many years ago.

So that there would be no question, the picture has been examined under the appropriate equipment by David Rosen, who advised me that this is unquestionably a print rather than a painting. Evidently, your experts were also misled when you furnished the data for the catalogue, which reads, "pencil and watercolor".

I am, therefore, returning the picture to you. Will you be good enough to send us a credit bill. Thank you for your courtesy.

Sincerely yours,

RGS/ek

Smithsonian Inst.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COPY

April 11, 1956

Mr. Jack Lawrence
109 West 11th Street
New York, New York

Dear Mr. Lawrence:

We are happy to know that we may include your watercolor by Stuart Davis, "Natural Scene," in our traveling exhibition, "WATERCOLOR TODAY." As you will note from the enclosed instructions to the Manhattan Storage Company, we expect Mr. May to make arrangements for pick-up any morning in the near future.

We have insured your painting in the amount of \$1,000; I assume that it is matted and framed. We are now planning to circulate this exhibition for one year, and we shall ask Mrs. Halpert for your new address before making the delivery at the end of the tour. This should be in April, 1957.

Again, many thanks for your generous co-operation.

Very sincerely yours,



Mrs. John A. Pope, Chief
Traveling Exhibition Service

AMP:ATA
Enclosure

Many thanks for
your cooperation -

[REDACTED]
The Downtown Gallery
32 East 51st Street
New York 22, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

I am sorry not to have let you know that we received the four photographs. I have turned them over to the different members of our Board of Directors for study, as they will undoubtedly come up for discussion at our next meeting. Thank you.

Yours sincerely,

Henry B. Caldwell

Henry B. Caldwell
Director

9 April 1956

HBC/ajd

**MUNSON • WILLIAMS • PROCTOR
INSTITUTE**

312-318 GENESEE ST., UTICA 4, N. Y.

COMMUNITY ARTS PROGRAM

Harris K. Prior, Director

April 9, 1956

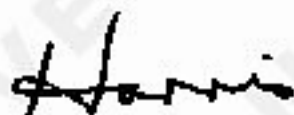
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Now that the exhibition "The Figure in Contemporary Sculpture" has been disbanded, I wish to thank you for having contributed through your loan to make the exhibition a success.

It was extremely well received at Utica and Rochester, as well as its impromptu showing at Syracuse University. I want you to know that we are very grateful for your kindness and co-operation.

Very sincerely yours,



Harris K. Prior
Director
Community Arts Program

HKP:mg

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 2, 1957

Mr. J. D. Lavenson
104 Broadway
New York, N. Y.

Dear Mr. Lavenson:

I have just received from the State of New York, Department of Social Welfare, annual report form GS - 131. This is being sent to you, so that the data may be filled in.

Thank you for your cooperation.

Sincerely yours,

RGM/ak
Enc.

cc/ Mr. David Selinger

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

April 11, 1956

Dear Edith:

I am terribly sorry about the confusion on the early American portrait which, indeed, is still here. I did not receive Lawrence's letter asking about it, nor apparently did I write you as I intended to.

Some of the students are interested enough to help the Gallery to try to raise money to get this picture. Their effort and interest is greater than their organization. I hoped that I could tell you definitely by now that things were happening.

Could you let me know if there is any discount for museums as the picture, though not costly, is a large sum for them to handle. I will let you know how things stand very shortly. Meanwhile, I apologize for kidnapping this early American.

The Sheeler show sounds great. I don't know when I will be in town, but will certainly come to see it if I am in the neighborhood. Maud is still galivanting through the hill towns of Italy and will return only in a month.

Many thanks.

Cordially,



Patrick Morgan,
Acting Director

Mrs. Edith Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

pm/t

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 12, 1966

Mr. Philip Baker
Library of Harvard University
The Houghton Library
Cambridge, Massachusetts

Dear Mr. Baker:

Immediately upon Shahn's return, I discussed the use of his
design for the new Museum card. He advised that he
was in complete agreement with me and that he was
sending me the design of the new card.

I am very glad that another great Shahn has been added to the
Museum collection.

It was indeed a great pleasure to visit with you and the Levin,
and I hope to see you soon again.

Sincerely yours,

EBB/ek

EBB/ek

EN 4

398 MADISON AVENUE, NEW YORK 22, N.Y.

MARSHALL FIELD AWARDS, INC.

PLAZA 3-9273

April 6, 1956


Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are all most appreciative for your interest and tremendous help in the matter of the statuette. The enclosed copy of my letter today to Mr. Zorach tells you as well as I can what the present status of the matter is. This note is just to let you know that we are still very much interested in Mr. Zorach's work.

I shall be in touch with you again in a few days, hopefully with some more positive information about plans and next steps.

Cordially,


Elma Phillipson
Executive Secretary

Enclosure

*A non-profit organization to recognize
fundamental and imaginative contributions to the well-being of children.*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EERO SAARINEN AND ASSOCIATES

EERO SAARINEN A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
JOHN BINKELLO
WILLIAM V. LINDE A.I.A.
S. GLEN PAULSEN

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April 13, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am enclosing a copy of a letter from Carl Kasten concerning cracks that have developed in the mural at Drake.

I am completely inexperienced in such things. Would you please discuss this with Mr. Davis and let me have your comments.

Sincerely,

EERO SAARINEN AND ASSOCIATES

Joseph N. Lacy
Joseph N. Lacy

JNL:jes
Enc.



PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL
OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

WILLIS F. WOODS, Director

April 3, 1936

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you for the photographs of the Dove paintings. Would it be possible for you to ship for our consideration, at our expense, "Power Plant # 2, 1938" and "Early Abstraction, 1914".

The price you mentioned for the Stuart Davis is probably more than our traffic can bear, but you did not mention the price of the older picture which you said was now coming on the market.

We have been most interested in the Marin exhibition and have sent color slides to our third Committee man to see if there is some point in discussing further with you the purchase of one oil, and possibly one watercolor.

Best regards.

Sincerely,

Willis F. Woods
Director

WFW:eb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

STEVENSON FOR PRESIDENT

Committee (New York State)

270 Park Avenue, Entrance G • New York 17, New York • Telephone: Plaza 1-1720

ELEANOR ROOSEVELT
FRANCIS W. H. ADAMS
Honorary Chairman

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ANNA M. ROSENBERG
Co-Chairmen

CASS CANTFIELD
Chairman, Exec. Com.

JOHN J. B. SHEA
Executive Chairman

SAM HARRIS
Treasurer

From: Mrs. Randolph Guggenheimer

I am enclosing the ticket (tickets) which you have taken
for the Dinner honoring Adlai E. Stevenson in the Grand
Ballroom of the Waldorf Astoria Hotel on April 25 at
7 o'clock.

If you have not already sent your check, we would deeply
appreciate your sending it as soon as possible.

Thank you so very much for your support which I know
means a great deal to Governor Stevenson.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Technical Institutes

150 WEST SLAUSON AVENUE LOS ANGELES 3, CALIFORNIA

Telephone: ADoms 3-6217

Vocational Departments

**Extension
Department**

not to publishing information regarding sales transactions. Dealers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be guaranteed that the information will be withheld 60 years after the date of sale.

I'm not a college boy

Dear Mr. E. S. Halpert.

At only 7 am
4568 1/2 W. Washington St. N.
L. as angles only.

I have an admiration for your Kungzhi very much. I ~~am~~ try to have an all color reproduction collection of his works. It is difficult for me to locate some of his works since I am not living in New York. I already bought several books of his already to close the one case out of National Museum of Tokyo. But the following pictures I like to have do it appear in any magazine or books art news. Since I am a struggle art student like other people I can not pay too much for reproduction. If they are from 15¢ to 35¢ each I wonder if you can locate them for me & send it to me. I'll raise the postage when they are arrived to h. a.

April 12, 1962

Mr. Norman Reid
The Tate Gallery
London, S.W.1, England

Dear Mr. Reid:

Thank you for your letter.

We have followed your instructions by sending the invoice to Mr. Monahan. A copy of my letter is now enclosed.

The Marin painting was removed from the exhibition which opened on April 12th at the Contemporary Art Museum in Houston, Texas and will be ready for shipment within the next few days. Meanwhile, would you be good enough to place this on your insurance policy, so that we may send it to you by surface mail?

The director of the Contemporary Art Museum inquired regarding the idea of announcing to the local press the reason for the withdrawal of this important Marin which was already catalogued. Naturally, I am not granting permission for such an announcement until I clear the matter with you, to be sure that you wish the statement to be made regarding this acquisition by the Tate Gallery. Incidentally, too, I should like to know whether or not this is the first official purchase of a contemporary work of American art by the Tate Gallery.

Thank you for your courtesies.

Sincerely yours,

BCH/ek
ENC.

AMHERST COLLEGE

Amherst, Massachusetts

DEPARTMENT OF FINE ARTS—MEAD ART BUILDING

April 6, 1956

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

My conversation with you Tuesday and seeing your collection was a real treat. I want to confirm my request for the loan of pictures for our show in May with this letter. The pictures will be picked up the 25th of April as I suggested they would and I would like you to give me whatever instructions I should relay to the driver as to where he should go to get them. *(The Shipper's name is GEORGE WESTCOTT AND SON.)*

In answering this letter will you be good enough to send me dates, titles and any pertinent information concerning the paintings which would be useful in our catalogue. The paintings are listed below:

Plan to engraves

O'Keeffe-----Grey and White
"-----Autumn Leaves
"-----Horse's Skull
"-----Black Place

Dove-----Long Island
"-----Silver Tanks
"-----Abstraction #1
"-----Abstraction #3
"-----Painting in Tempera

Spencer-----Power House

Demuth-----Portrait of Marin
"-----Portrait of O'Keeffe
"-----Portrait of Dove

I could kick myself for not asking you for a John Marin oil. I am well represented with watercolors, but I should have a Marin oil of the "twenties" or "thirties" if I can get it. If you can make one available and could simply add it to the list I will appreciate it immensely.

Your loan will help make this what I hope will be a significant exhibition.

Most sincerely yours,

Bill Davis

not to publishing information regarding sales transactions, as each artist is responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 7, 1958

Mr. Frank Perls
889 North Camden Drive
Beverly Hills, California

Dear Frank:

As a very special favor, won't you please straighten out the matter which has been pending for years. Again, I am referring to the Ben Shahn prints on the consignments dating all the way back to 1953.

I am sure, that you will agree with me that we have been patient, but a time must come -

Sincerely yours,

ECE/ek

April 5, 1958

Miss Klingman
Georg Jensen
687 Fifth Avenue
New York, N. Y.

Dear Miss Klingman:

Although we have withdrawn individual items from you, we now
find that all the other paintings and sculpture are vitally
needed here.

Will you, therefore, be good enough to return these at your
earliest convenience? The prints may remain on view for a
longer period.

Thank you for your cooperation.

Sincerely yours,

RM/ck

THE BRADLEY MUSEUM
Euphan Stewart Memorial

COLUMBUS MUSEUM of ARTS and CRAFTS, Inc.
1251 Wynnton Road :: COLUMBUS, GEORGIA

APRIL 10, 1956

MR. JOHN MARIN, JR.
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, N. Y.

DEAR MR. MARIN:

THANK YOU FOR YOUR NOTE TELLING US OF THE DAMAGE TO
THE GLASS ON THE BEN SHANN PAINTING WHICH WE WERE PER-
MITTED TO EXHIBIT HERE IN OUR GALLERIES.

NATURALLY WE ARE DISTRESSED THAT THE GLASS WAS BROKEN,
BUT ARE THANKFUL THAT THE CANVAS WAS NOT DAMAGED.

THE PROPER PROCEDURE FOR COMPENSATION ON SUCH DAMAGE
IS TO FILE A CLAIM AGAINST THE CARRIER, BUT IT WILL
HAVE TO BE INITIATED FROM YOUR END EITHER THROUGH
YOUR GALLERY OR BERKELEY EXPRESS TO WHOM THE SHIPMENT
WAS MADE. I SHOULD SAY THAT BERKELEY WOULD BE THE ONE
TO MAKE OUT THE CLAIM TO THE RAILWAY EXPRESS FOR
REPLACEMENT OF THE GLASS. SO WILL YOU BE SO KIND AS
TO REQUEST BERKELEY TO MAKE THAT CLAIM? THEY SHOULD
HAVE DONE IT AUTOMATICALLY AS SOON AS THEY UNPAKED
THAT SHIPMENT AND FOUND ANYTHING BROKEN OR DAMAGED
AS THE RECEIVER IS THE ONE TO FILE SUCH DAMAGE CLAIMS.
IT IS A SIMPLE AND ROUTINE PROCEDURE.

I KNOW THAT ALL PRECAUTION WAS TAKEN IN THE PACKING
HERE AND THAT TAPE WAS USED ON EACH PAINTING WITH
GLASS.

THANK YOU AGAIN FOR NOTIFYING US OF THE DAMAGE.
I WILL ALSO WRITE BERKELEY. WITH KINDEST REGARDS,
I AM,

SINCERELY YOURS,

Margaret Bloomer
MARGARET S. BLOOMER (MRS. JOHN W.)
ASSISTANT DIRECTOR

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706 of notes
of letters
info's same as ed

April 5, 1956

Mr. Patrick J. Kelleher
William Rockhill Nelson Gallery of Art
Atkins Museum of Fine Arts
Kansas City 11, Missouri

Dear Joe:

I finally readjusted myself to cold and unfriendly New York, after the delightful stay I had in Kansas City. You-all were so wonderful, that I regret the fact that there are not stronger words to thank you. In any event, it was great fun and a special pleasure getting to know you and Marion so much better.

This morning I also recalled the fact - commercially - that you wanted photographs of the two Harnetts I mentioned. These are being forwarded to you together with the necessary data. Unfortunately the small canvases which is superbly painted in his miniaturistic style was photographed in a glaring light and distorts the meticulous quality and at the same time presenting surface cracks which do not appear. Both or either, can be sent to you for exhibition or an approval if you so desire.

I do hope that you are planning a trip to New York in the near future. Let me know ahead, so that I can make some fun arrangements. My best regards to you and Marion.

Sincerely yours,

RGE/ek

P. S. Although I glanced at the article in the Kansas paper, I have no clipping and would appreciate one if available.

Tuesday
April 3rd
[1956]

Dear Edith,

I understand from Odette Austin that she has written you about being a judge for the Junior League Art Show in May. Steve and I are both hoping you will accept - if only so that, at long last, we can

ALL FORMS OF
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J. BLAISE DE SIBOUR & COMPANY

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April 9, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Re: L. Corrin Strong
Damaged weathervane

Dear Mrs. Halpert:

In answer to your letter of April 5th, 1956, we wish to inform you we have called the Insurance company (World Fire and Marine Insurance Company) and have been advised by them that the adjusters, Albert R. Lee & Co., Inc. in New York have contacted The Downtown Gallery and are in the process of settling this claim.

For any further questions you might have, we would suggest your contacting the adjusters, however, if we can be of further assistance, please do not hesitate to let us know.

Yours very truly,

J. BLAISE de SIBOUR & COMPANY

Alma J. Davis

Alma J. Davis, Claims

AJD:s

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April 10, 1936

Mrs. Robert Cross, Associate Director
Art Gallery and Museum
Stanford University
Stanford, California

Dear Mrs. Cross:

Since it is customary for the museum to notify Berkeley
Express regarding the pick up dates on exhibitions, we
naturally expected the Davis and Shahn paintings to be
collected several days ago. When we checked with Berkeley
we ascertained that the paintings had already been sent
to Stanford University, and that these two pictures were
omitted.

We regret very much this mix-up, and hope that we shall
be able to cooperate with you at some future time.

Sincerely yours

April 6, 1936

Mr. Edward S. Shorter, Director
Columbus Museum of Arts and Crafts
1251 Wynnton Road
Columbus,
Ga.

Dear Mr. Shorter

We received, today, the Ben Shahn painting, "ABC" and the
"Pink and Yellow Hollyhocks", by Georgia O'Keeffe, from your Museum.

The glass, on the Ben Shahn, was badly cracked,. Fortunately
the painting was not damaged. The O'Keeffe is in good condition.

Will you have this taken care of at your earliest possible
convenience.

Sorry this had to happen *

Sincerely yours

John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22,
N.Y.

note to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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April 12, 1966

Mrs. Eloise Speth
139 E. 79th Street
New York, N. Y.

Dear Eloise:

Thank you so much for sending me a photograph of the Weber and for your cooperation in advising me about its availability.

Since the price makes it somewhat prohibitive, plus a sales commission - and since there is a museum prospect, I shall be glad to withdraw from the scene; and I am, therefore, returning the photograph to you.

Again, many thanks.

Sincerely yours,

ECM/ek
Enc.

April 2, 1956

Mr. J. W. Alsdorf
Cory Corporation
221 North LaSalle Street
Chicago 1, Illinois

Dear J.W.:

Thank you for your letter and the check which arrived as my return from Kansas City, where I accepted an invitation to break down the Friends of Art.

Just as soon as our opening party for Shoeler is over, plus sweeping up the heavier inhibitions, I shall get busy ordering photographs of our stable.

It is always very gratifying to get a pleased report regarding a sale. Incidentally, you did not mention the Marin after framing. Are you and Marilyn happy with it?

My best regards.

Sincerely yours,

RM/ak

[APR. 1956?]

MRS. DAVID S. DANN
1215 WEST 87TH STREET
KANSAS CITY, MISSOURI

Dear Mrs. Halpert:

Mr. Patrick Kelleher
of the local gallery suggested
I write to you.

I am a neophyte collector,
desiring to buy good things
that are not expensive
in price, as I can't afford
the large pieces. So far
I own a Benton, Galt
and Adrien bought in
Paris, 2 Burlincks and
1 Janet Turner.

Stella Drabkin 2404 Pine Street Philadelphia 3, Pennsylvania

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Dear Glitt,

I am so sorry that I neglected to let
the size with the rest of the information on
the back of the photo. The mosaic is 16×20
and the overall size with the frame is $19 \times 23 \frac{3}{4}$
I should like to stress also that the colors are
more intense in the original.

Thank you so much for your interest
on my behalf. With our warm regards,

Most sincerely,
Stella Drabkin

April 5, 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I should be most grateful to you if you would give me an early expression of your willingness to extend your loan; in the event that this is not feasible for you, the Art Galleries will, of course, return your painting to you as soon as possible after July 31.

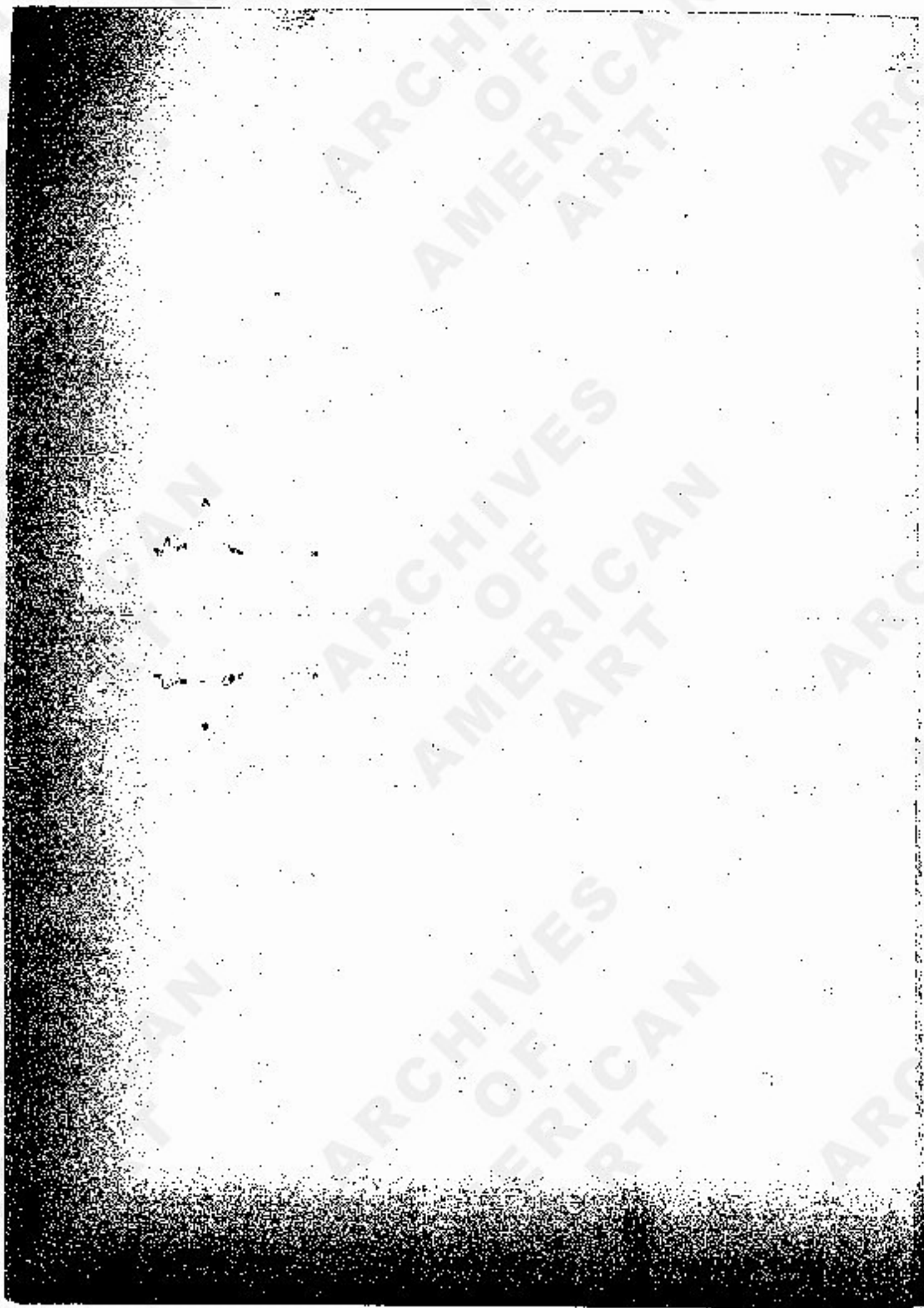
May I express our gratitude here for all you have done and are doing for the reputation of this half-century's foremost American painter.

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:ys

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Gidding's

10 WEST FOURTH STREET • CINCINNATI 2, OHIO • PHONE MAIN 1-1387

April 3, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

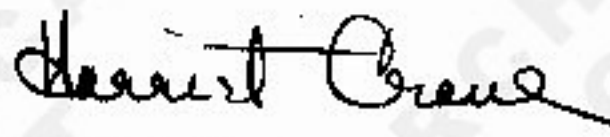
I am more than anxious to get started on publicity plans for our May 1 show and I'm hoping that you will send me any material you may have just as soon as possible.

Also, please let me know if you or we should contact Phil Adams to let him know we are donating one of the pieces. Personally, I think it would be well for you to contact him first by letter--- and then I'll drop by to see him soon after. What do you think?

I'm looking forward to hearing from you, and hope to meet you when I am in New York the last of May.

Sincerely yours,

THE GIDDING CO.



Harriet Crane
Advertising Manager

HC/cjm

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April 7, 1950

Mr. Leopold Tuchirsky
Thornbrook Road
Rossmore, Pa.

Dear Mr. Tuchirsky:

I have just returned from Kansas City, to find your letter of
March 27th.

Mr. Clifford did phone me and expressed his interest in your
gift, but to date I am still at loss as to the valuations of the
paintings.

However, I shall take a chance and, if you like, shall give you
the following in an official appraisal:

3 South American Medallions	\$1200 - \$1800
3 South American Religious Paintings	\$2000 - \$4000

I hope this will be satisfactory.

Sincerely yours,

RMH/ek

not to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 5, 1950

Mr. David Hollander
The International Antiques Exhibition and Sale, Inc.
600 Madison Avenue
New York 21, N. Y.

Dear Mr. Hollander:

I cannot tell you how embarrassed I am about yesterday afternoon.

I was so completely tied up - and unexpectedly - by a client who was making a place that I could not leave him for a moment, hoping that he would get through much sooner than he did.

Can we make another date? I shall promise to keep it promptly.

Sincerely yours,

LSH/cz

April 5, 1955

Mr. Gordon M. Smith, Director
The Buffalo Fine Arts Academy
Albright Art Gallery
Buffalo 22, New York

Dear Mr. Smith:

For your information, the Dove has reached Mr. Knox in Aiken. His receipt arrived yesterday. I am waiting with "trepidation" for his reaction.

Unfortunately, I do not have a spare printed form and I am, therefore, copying below the data we had printed:

HOW A CHINESE AUCTION IS CONDUCTED

For the information of the guests unfamiliar with the term, a Chinese Auction differs from the traditional type in one major respect. After the initial bid and donation, the bidder pays only the difference between the preceding bid and his own, in each instance throughout the auction actually paying the difference outright. The checks are to be made to the order of the Sheshagan Scholarship Fund, and because the Sheshagan School is a non-profit organization, the contributions are tax deductible.

TO ILLUSTRATE:

A opens the bidding with \$500 and writes a check for that amount.

B bids \$600, and writes a check for the difference, or \$100, (not \$600).

C bids \$700. His check for \$100 again represents the difference between the previous bid and his own. This method continues with subsequent bidders, and the picture becomes the property of the final bidder for the limited sum of his contribution.

It is important in a Chinese auction to get some generous friends to make the early bids in order to animate the sale.

April 12, 1956

Mrs. Laurence Rockefeller
234 Fifth Avenue
New York, N. Y.

Dear Mrs. Rockefeller:

I am writing to ascertain whether you will lend the small Zorach sculpture entitled "Tiger" - carved in granite.

This sculpture was requested by Mr. John Leeper of the McNay Art Institute, who is organizing a large one-man show of Zorach's work at the institution in San Antonio for the period of May 27th to June 26th. A number of the museums are lending for the exhibition, and we sincerely hope that you will agree to do likewise.

Mr. Leeper is publishing quite an elaborate catalogue and plans to go to the press by the middle of next week. Therefore, if it is at all possible, I should be most grateful if you would have your secretary telephone your reply.

I understand that you are familiar with the situation both in Houston and in Dallas. This exhibition is an effort to forestall any spread of the virulent propaganda created by Mr. Gwiley.

Thank you for your cooperation.

Sincerely yours,

RMH/ek

Memorandum from Edith G. Halpert

PO ✓
Mr Gusla Block
390-1st Ave

Dec 3-9003

Summers daughter

5000
3500
900

9000

44 King St W.

5500
4000
900
10,400

[APR. 6, 1956]

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HARTLEY, MARSDEN

Hall of the Mountain King; oil, 1908 (The E. Weyhe Gallery)
Handsome Drinks; oil, 1917 (Mr. and Mrs. Milton Lowenthal)
The Last Look of John Donne; oil, 1940 (Mr. and Mrs. Milton Lowenthal)
Movement #2; oil, 1916 (The E. Weyhe Gallery)
Painting Number 5; oil, 1914-15 (Whitney Museum of American Art)
Portrait Arrangement; oil, 1912 (The E. Weyhe Gallery)
Sunday on the Reefs; oil, 1935 (Mr. and Mrs. Milton Lowenthal)

MARIN, JOHN

Boat, Sea, and Shore, Smallpoint, Maine; oil, 1932 (The Downtown Gallery)
Maine Series; watercolor, 1925 (Amherst College)
Marine Series, Maine; watercolor, 1935 (Smith College Museum of Art)
Pinetree; watercolor, 1917 (Mr. and Mrs. Milton Lowenthal)
Sunset; watercolor, 1914 (Whitney Museum of American Art)
The Tree; watercolor, 1923 (Smith College Museum of Art)
White Horses, Sea Movement Off Deer Isle, Maine; watercolor, 1926
(Whitney Museum of American Art)

MAURER ALFRED

Le Bal Bullier; oil, 1904 (Smith College Museum of Art)
Double Portrait; oil, 1933 (Professor Marvin Jules)
Landscape; oil, 1919 (The E. Weyhe Gallery)
Still Life; oil, 1923 (The E. Weyhe Gallery)
Still Life with Pear; oil, 1930 (Professor Marvin Jules)
Still Life with Pear; oil, 1930 (Professor Marvin Jules)
Two Sisters; oil, 1928 (The E. Weyhe Gallery)

O'KEEFE, GEORGIA

Autumn Leaves #2; oil, 1927 (The Downtown Gallery)
Black Place with Leaves; oil, 1944 (The Downtown Gallery)
Grey and White; oil, 1925 (The Downtown Gallery)
Horses Skull and Pink Rose; oil, 1931 (The Downtown Gallery)
Squash Flowers; oil, 1925 (Smith College Museum of Art)

SHEELER, CHARLES

Bucks County Barn; Tempera and crayon, 1923 (Whitney Museum of American Art)
Chrysanthemums; oil, 1912 (Whitney Museum of American Art)
River Rouge Plant; oil, 1932 (Whitney Museum of American Art)

SPENCER, NILES

Camp Chair; oil, 1934 (Mr. and Mrs. Milton Lowenthal)
Near Avenue A; oil, 1933 (The Museum of Modern Art)
Ordnance Island, Bermuda; oil, 1928 (The Museum of Modern Art)
Power House; oil, undated (The Downtown Gallery)

WEBER, MAX

Chinese Restaurant; oil, 1915 (Whitney Museum of American Art)
Listening; gouache, 1930 (Whitney Museum of American Art)
Russian Ballet; oil, 1916 (Mr. and Mrs. Milton Lowenthal)
Still Life with Chinese Teapot; oil, 1925 (The Museum of Modern Art)
Two Brooding Figures; oil, 1911 (The Museum of Modern Art)
(Study for "The Geranium")
The Visit; oil, 1919 (Mr. and Mrs. Milton Lowenthal)

get you here for dinner, or whatever works out with your plans! If you are coming, drop me a line as to the day and we can make plans — or I will be in touch with Odette and the committee. We would love to see you!

Sincerely,
Harriet

PAUL KANTOR GALLERY

9013 BEVERLY BOULEVARD
LOS ANGELES 48, CALIFORNIA
CRESTVIEW 6-2673

April 4, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you very much for the two groups of photographs, the lists, and the biographical data. We are now anxiously awaiting the arrival of the Doves and hope they will come soon. It is indeed an extraordinarily beautiful selection and we thank you for picking such wonderful paintings. Will let you know as soon as they arrive.


We will strike "Travelling" from the list, the one that is scheduled for another exhibition. Do not be concerned and tell John, as he wrote us a note to this effect.

The enclosed photograph is of a Ben Shahn painting owned by a collector here. The picture is in perfect condition and is mounted on masonite. Are you interested? If so, what kind of trade can we work out for a Dove, which is a possibility, and/or, what cash offer can you make? Please let us know your offer in both instances.

Thank you again for the fine selection. It will be a marvelous show.

With all good wishes,

Sincerely yours,



jk

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April 11, 1956

Mr. Stanley Tom
4588 1/2 W. Washington Blvd.
Los Angeles, California

Dear Mr. Tom:

Upon receipt of your letter, we checked our files and found, fortunately, that we have a duplicate of a LOOK article with six color illustrations. This is now enclosed. In addition, I am sending you, under separate cover, a poster which was made and used in conjunction with Kaniyoshi's Memorial Exhibition in Japan.

I am glad that I can supply these for you.

Sincerely yours,

EGM/ek
Enc.

April 5, 1966

Dr. Jermayne MacIgy
Houston Museum of Contemporary Art
6945 Old Main Street Road
Houston, Texas

Dear Jermayne:

In our consignment of Marins for your current exhibition, we in-
cluded a watercolor dated 1938 entitled, "Downtown, New York City".
This was marked H.F.S.

Several days ago, I received word from the Tate Gallery to the
effect that the trustees had decided to purchase this Marin for
the museum collection. Thus, much to my embarrassment, we shall
have to withdraw the picture at your earliest convenience. Since
it is to be shipped to London unframed, perhaps it would be best
to remove it from the frame in Houston and send it to us in a care-
fully packed carton - returning the frame with the total shipment
later.

I hope you won't hate me for upsetting your show, but I know that
you will understand. After all, this is the first actual purchase
of an American contemporary made by a museum in a foreign country
and we don't want to upset any arrangements.

When are you coming up? I am hoping to see you very shortly.

Sincerely yours,

ESB/ek

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

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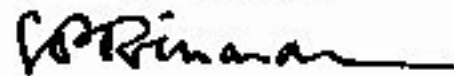
April 2, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York City 22

Dear Mrs. Halpert:

Will you be kind enough to send the plates for Prior's
The Burnish Sisters to Mr. Emil Sylvestri at the Thomas Y.
Crowell Co., 432 Fourth avenue, New York City 16. I am
immensely grateful to you for your help.

Sincerely yours,



E. P. Richardson,
Director

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Ken Scarpino

COMMERCIAL PHOTOGRAPHY

1623 - 63 St. Ph. 5-1041

DES MOINES, IOWA

No.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Art Galleries

April 2, 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear

The Marin Memorial Exhibition, to which you are a generous lender, has been invited to London, under the auspices of the United States Information Agency, where its host will be the British Arts Council, in their building on St. James Square.

The exhibition, as now scheduled, holds its last American showing in the Whitney Museum of American Art in New York City, from June 12 through July 31, and the London showing will take place as soon as possible after that. The dates have been set for September 14 through October 13.

We are not unmindful of the fact that the lenders to this exhibition have already allowed one extension so that Marin's Memorial Exhibition could have a New York showing, and it is with a certain diffidence and a real awareness that the lenders are being asked to spare their paintings for a considerable time that I broach the matter with you and request for the United States Information Agency that you make the London showing possible. We can honestly urge, however, that such a showing is an important tribute to Marin's genius. It puts his memorial exhibition on an international basis and signals the fact that he is known and revered abroad. We believe that the owners of Marin's paintings are conscious of Marin's fame and will welcome this showing. We were swayed, too, by the thought that many owners will be away from their homes in midsummer and could perhaps spare their paintings in August or September better than at any other time of the year. I might add, if it is any reassurance to you, that no other showings abroad are contemplated and that all such suggestions have been refused.

The London showing, under the auspices of the United States Information Agency, will be managed by the Smithsonian Institution of Washington, D.C., to which the Art Galleries of the University of California at Los Angeles will surrender the exhibition on July 31, 1956, at the conclusion of the showing at the Whitney Museum. The exhibition will be re-created, insofar as is necessary, and the Smithsonian Institution will handle the dispersal, returning your loan to you at the earliest possible moment after the conclusion of the London showing. Insurance will either be continued by ourselves as at present, or it will be assumed by the Smithsonian Institution.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

April 7, 1966

Mr. Allen Solomon
White Museum
Cornell University
Ithaca, New York

Dear Mr. Solomon:

I have just discovered that we are clean out of the Dove catalogues and we are writing to ascertain whether you have one down or so available. Evidently, I was more generous than I suspected in handing out the catalogues to our clients.

Sincerely yours,

RM/et

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

April 3, 1956

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

If it is not too much trouble, I would appreciate your sending me the rules of the Chinese auction which you attempted to describe to me. The committee seems interested in the idea and thinks it might like to try it here.

I enjoyed seeing you last week, and I want to thank you for forwarding the photographs.

With kind regards,

Sincerely yours,

Gordon M. Smith
Gordon M. Smith
Director

GMS:eb

April 7, 1958

Mr. Norman Reid
The Tate Gallery
Millbank, London, S. W. 1.

Dear Mr. Reid:

Thank you for your letter.

The Marin painting is on exhibition at the moment, but very
shortly we shall remove it from the frame and send it to you
as you requested.

At that time, we shall advise you accordingly so that the
insurance might be placed at your end in accordance with your
letter of March 27th.

Sincerely yours,

RMH/ek

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 5, 1966

Miss Mary F. Williams
Randolph Macon Women's College
Department of Art
Lynchburg, Virginia

Dear Miss Williams:

I just talked with Max Weber and he expressed his preference for the painting called "The Comb".

You may be interested in the fact that it was awarded the Walter Lippencott prize in the 1956 exhibition at the Pennsylvania Academy of Fine Arts.

Please wire whether this should be shipped immediately.

Sincerely yours,

KCM/ek

Nassau Galleries, Inc.



Andover, Massachusetts

April 12, 1956

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Mrs
Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Mrs
Dear Miss Halpert:

Thanks ever so much for your kind letter of March 24th. Your understanding and cooperation is very much appreciated. It's too bad that my customer because of prevailing weather conditions in New England will not return until May. We feel we cannot any longer make use of your goodness and are therefore returning the photographs to you thereby releasing the paintings. As far as the Ben Shahn is concerned we certainly appreciate your generosity. In the meantime I got very unpleasant news from Holland as I am stricken down with a small aneurysm I may not be able to do anything for the next 4 weeks. Maybe we can do something after all. Personally I am most interested in the small oil painting by Shahn and the small one by Stewart Davis. However, they have to be of fine quality. I have all the time in the world for their acquisition but if you find one or both, I would love to hear from you.

In the meantime we will send you as soon as the undersigned is up and around a photograph of the Sheeler and as soon as I am in New York I will bring it in as to your suggestion.

In the meantime with kindest personal regards once more expressing my appreciation for your kindness.

May we keep them in case?

Sincerely yours,
NASSAU GALLERIES INC.
ANDOVER, MASSACHUSETTS



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Cannondale, Connecticut

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Gallery Editor

DOROTHY GREEN SECKLER

April 10, 1956

Dear Edith,

Plate caption as we have it for the Sheeler General Motors painting is as follows (title GM improvised, can be changed, thought it in line with his "Meta-Mold" painting for Meta-Mold):

CHARLES SHEELER, GM, oil, 48 1/2 x 29 3/4", 1955-56. Commissioned by General Motors for the Research Building in the Technical Center.

Please let me know if anything should be changed or added - and thanks again for getting us the photo. I think it looks magnificent even in black and white.

Sincerely yours,


Jean Lipman

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51 St., N.Y.C.

48 x 30

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THE TATE GALLERY, LONDON, S.W.1

TATE GALLERY 4444

NR/OWH

4th April, 1956.

Mrs. Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

I have ^{now} heard from the Secretary of the Bruern
Foundation that the account for the painting by
John Marin recently purchased for this Gallery is
to be sent to the following address: -

Walter Monroes, Esq.,
The Astor Estate Office,
535 Fifth Avenue,
New York, U.S.A.

Would you be kind enough to arrange this?

Yours sincerely,

Norman Reid.

23/11 Daintonova NYC -

Deputy Director.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Wm held for
The Marin
of ret.
to be sent to
Tate

AKRON ART INSTITUTE

69 EAST MARKET STREET • AKRON 3, OHIO

ROBERT H. LUCK, Director

Telephone: FRanklin 4-2195

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April 4, 1956

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York City 22

Dear Mrs. Halpert:

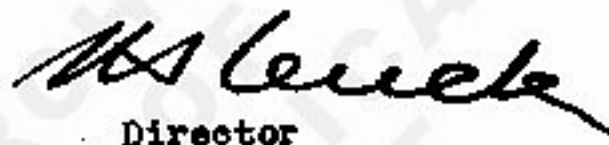
When last we met, a few years ago, I was in Cincinnati as Curator of The Contemporary Arts Center. Last Fall I accepted the directorship here, and have been hard at work ever since.

It was a pleasant surprise to discover, among our meagre print collection, a fine small group of works by Sloan, Brook and Marin which you gave to Akron Art Institute, through the Halpert Foundation in 1951. For those many thanks.

Do you contemplate any gifts of that nature now, or in the future? As you know, our Institute is run on a shoe-string. We have been turned down once again on our request for municipal aid, and we have yet to find the Mr. Mellon of Akron. We would be deeply grateful for gifts of works of art of such high caliber as your previous donation.

With best regards and good wishes.

Truly yours,


Director

FLINT INSTITUTE OF ARTS

FLINT 3. MICHIGAN

April 4, 1956

Dear Mrs. Halpert:

I beg your forgiveness for not answering in so long. I shan't go into the reasons but hope you understand.

Many things have taken place since I proposed Mr. Zorach and this I shall relay to you.

I did get clearance from the program committee while I was in New York with the provision that I contact the President of the Board who was in New York on business. He said that he would wait until his return to Flint so that he could review the suggestion with the sponsors. A week passed and in spite of several telephone calls, two weeks went by before a meeting was called. A committee of five and myself - Board of Education, Institute of Arts Board of Trustees, and Community College. The discussion followed the lines of - popularity of a sculptor, versatility of Zorach, capability of his speaking to a varried audience, etc, etc. The meeting ended without yes or no, with all indications leaving me to believe a positive answer would be given later - The president of our board told me at the close he would call the following day. He called about 2:30 pm and this was the beginning of all hell breaking loose. His answer was negative based on Painter vs Sculptor in popularity and contribution for Flint's needs at this time. The light lit because he has used such tactics before - the great authoritarian put himself on a pedestal again and everyone bowed. Words flowed in a manner unfashionable for Director to President - I questioned his decision and asked for the true reason - This was no foundation for not having Zorach because the committee agreed that because Zorach could exhibit paintings and drawings as well as sculpture, he may prove to be better suited than one who works only in one medium. Needless to say my indirectly calling him a liar set me up as a good candidate for another one of his campaigns - my acquired sense of humor allows me to phrase it this way. Our conversation (un-quote) ended by him asking me to write a letter to each of the sponsors indicating his reason for not having a guest artist in March. I couldn't possibly do this because I did not believe in it and it certainly was not the decision of the program committee or any other committee - this I told him and strange as it may seem, our conversation suddenly and abruptly ended.

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THE UNIVERSITY OF CONNECTICUT
STORRS, CONNECTICUT

April 3, 1956

Mrs. Edith Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

First, my apologies for waking you so early on a Monday morning and second, for the fact that this is less likely to be the note you asked for than it is to be a full-blown letter.

I am still at a loss to understand what is disturbing Charles and so I am sending you a copy of his letter. There may be something in it I do not see. The first paragraph refers to the fact that I could not stop and talk. I was not alone and had a number of appointments. I thought he wanted to talk about a show for next season. I had suggested one and he had said, "Yes, I suppose so, I haven't really thought much about it." - this on Friday the 23rd. All this I felt would be better discussed when I saw him in June.

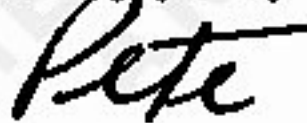
I have not accepted the offer of his last paragraph. In fact I have written only that I received his letter and want to get used to the idea.

I have turned to you for advice. I know nothing about the various galleries - nor, I suspect would they know me. I need an introduction, or a recommendation, to some dealer. I hope that Charles will show my work at his place. At the moment I have no other ideas.

Lastly, I am not interested in trying to convince him that he is wrong, that I should stay on, that all this will pass.

My thanks to you for coming to my rescue. There is more quicksand around than I know how to cope with.

Sincerely yours,



Walter Neigs

WM/G

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[APR. 6, 1956]

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MAJOR EXHIBIT

2-2-2-2-2-2

and World War I, the years from 1917 to the depression, and the period from 1929 to World War II.

Pictures for the exhibit were borrowed from the New York Museum of Modern Art, the Whitney Museum, the Downtown Gallery, the Smith College Museum of Art, Mr. Mervin Jules, Mr. Evergood, the Weyhe Gallery, Mr. and Mrs. Milton Lowenthal, and Mr. and Mrs. Roy Neuberger. Prof. Charles Morgan of Amherst also lent material from his own collection for the exhibit.

Mr. Evergood, who has won some 15 painting awards in the United States and abroad, is noted for his paintings of social themes. In addition to his painting, he has written a number of articles dealing with art and is the subject of a prize winning film.

He has had twenty one man shows and is represented in the permanent collections of museums in the United States and abroad. Among those which own Evergood works are the New York Metropolitan Museum of Art, the Boston Museum, the Museum of Modern Art and museums in Denver, Atlanta, Baltimore, Los Angeles, Hartford, and Melbourne, Australia.

4/24/56